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DICTIONARIUM MUSICA,

BEING A

COMPLETE DICTIONARY:

OR,

TREASURY OF MUSIC.

CONTAINING,

A full Explanation of all the Words and Terms made uſe of in Muſic, both Speculative, Practical and Hiſtorical.

ALL THE

Words and Terms made uſe of by the Italians, are alſo inſerted. The whole Compiled from the beſt Antient and Modern Authors who have wrote on the Subject.

BY JOHN HOYLE, MUSICIAN.

LONDON:

PRINTED FOR THE AUTHOR, AND SOLD BY S. CROWDER, NO. 12, PATER-NOSTER-ROW, LONDON; AND J. BINNS, BOOKSELLER, IN LEEDS, YORKSHIRE.

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PRINTED FOR THE AUTHOR, AND SOLD BY
J. COMPER, at ST. PETER'S-HOUSE, LONDON;
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PREFACE

TO ALL

LOVERS OF MUSICK.

THE ſtudy of Muſic is now become ſo general among us, that I think it every day receives new vigour and improvement, and you will ſcarce find any perſon who does not apply himſelf to ſome kind or other of this noble ſcience, and ſome there are, and I really believe a great many too, who practiſe it, and yet when they ſee numbers of terms and words which occur in Muſick, ſcarce know the real meaning of the word, and it is for thoſe perſons in general that I have taken the trouble to pen theſe ſheets. If this which I now exhibit ſhall any way promote or facilitate to the art of Muſick (of which I profeſs myſelf a great lover) I ſhall have then obtained the whole of my wiſh, and the end of my endeavours. Or I ſhould be glad if any one elſe, by my example,

ſhall

ſhall endeavour to render it yet more eaſy, which I heartily wiſh they may do. The better it is known and underſtood, the more it will be valued and eſteemed. However, I hope you will receive my labour with the ſame candour and integrity with which it is offered to you.

By your Friend and Servant,

JOHN HOYLE.

DICTIONARIUM MUSICA.

ACADEMY OF MUSICK, is frequent in moſt parts of Europe; but more in Italy than any other country, where the young ſtudents in the ſcience of Muſick are inſtructed.

ACCENT, is a certain modulation or warbling of the ſounds, either by the voice or inſtruments, to expreſs a paſſion. Every bar or meaſure is divided into accented and unaccented parts; the accented are the principle, being thoſe chiefly intended to move and affect the hearer: the more full and void of diſcords the harmony is, the leſs offence to the ear will be given.

ACCENTOR, denotes one of the three ſingers or players in parts, that peforms the predominant part in a Trio, &c.

ACCOMPANYMENT, is the inſtrumental parts playing or moving whilſt the voice is ſinging, to make the Muſick more full: among the moderns the Accompanyment after plays a different part or melody from the Song it accompanies.

ACCORD, is the ſame with what is more frequently called Concord: or, to Accord, is to tune two or more inſtruments, ſo that they ſound the ſame Note when touched with the bow or with the hand.

ACUTE, an expreſſion given to ſharp or ſhrill ſounds, in oppoſition to thoſe that are more grave.

ADAGIO, or by way of abbreviation ADAG° or AD°, is the ſloweſt movement in Muſick, eſpecially if the word be repeated twice over, as *Adagio, Adagio.* It is a prevailing cuſtom amongſt many performers, when they come to an Adagio, (as it is ſlow, and conſequently eaſy) to throw out favorite paſſages, which entirely deſtroys the true harmony and intention of the compoſer.

AD LIBITUM, at diſcretion, if you will, or if you pleaſe.

ADDITION, a dot marked on the right ſide of a note, which ſignifies that it is to be holden, whether ſung or played, half as long again as it otherwiſe would have been without ſuch dot being added thereto.

AFFETUOSO, or AFFETO, intimates that the part to which it is added muſt be played in an affecting, tender, and moving manner, ſo as to melt and touch with pity; conſequently not too faſt, but rather ſlow.

ALAMIRE, the loweſt note but one in the three Septenianes of the ſcale of Muſick, or Gamut.

ALLEGRO, or by way of abbreviation ALL°, ſignifies that it is to be played in a ſprightly, gay, briſk, and lively manner; yet it muſt be played without hurry or precipitation, or the performer will find that the notes will not be heard clear and diſtinct as they ought to be.

Piu Allegro is when the piece is to be performed ſtill quicker than it was before the word Piu was added to it.

But when the word Poco is added to it, it ſignifies that it muſt be played a degree ſlower than the word Allegro alone does require.

ALLEGRETTO, is a degree faſter than Allegro, but ſeldom uſed, as Piu Allegro is the ſame.

ALLE-

ALLELUJAH, for which ſee the proper way of writing it under the article HALLELUJAH.

ALLEMANDA, a ſort of grave and ſolemn Air or Tune with good meaſure, always in Common Time, and in two parts or ſtrains, played twice over.

ALT, a term applied to all the high notes in the ſcale, to diſtinguiſh them from thoſe below: for example, in the Treble Cliff all the notes above C are called in Alt.

ALTARNATIVEMENT, is to play or ſing two Airs by turns, one after another, ſeveral times over.

ALTERATE, or SESQUI ALTERATE, is uſed by the Italians in their Muſick to expreſs more particularly a ſpecies of Triple Time.

ALTO, or ALTUS, the Upper or Counter Tenor, and is commonly met with in Concertos, and in moſt Muſick of ſeveral parts.

ALTO VIOLA, ſignifies a ſmall Tenor Viol.

ALTO VIOLINO, is a ſmall Tenor Violin.

ALTO CONCERTANTE, ſignifies the Tenor of the little Chorus, or the Tenor that ſings and plays throughout.

ALTO RIPIENO, is the Tenor of the great Chorus, or the Tenor that plays, or ſings, only now and then in particular places.

AMOROSO, this word is ſeldom uſed; but when it is, it ſignifies that you muſt play in an amorous and gallant manner.

ANACAMPTOS, a term uſed by Martianus Capella, to ſignify Echoes, becauſe they are produced by reflection.

ANDANTE, this word has reſpect chiefly to the Thorough Baſs, and ſignifies that in playing the Time muſt be kept very juſt and exact, and every note made very equal and diſtinct the one

from the other; ſometimes you will find the word Largo joined with it as

ANDANTE LARGO, or LARGO ANDANTE, which is as much as to ſay, that though the Muſick muſt be performed ſlow, yet the Time muſt be obſerved very exactly, and the ſound of each note made very diſtinct, and ſeparated one from another.

ANIMATO, is as much as to ſay to give life to, to quicken, to enliven, or to inſpire with the power of harmony, and muſt be played a degree faſter than Largo, but ſlower than Allegro.

ANTHEM, a Church Song performed in cathedral ſervice by Choriſters, who ſing alternately: it was uſed to denote both Pſalms and Hymns, when performed in this manner; but at preſent Anthem is uſed in a more confined ſenſe, being applied only to certain paſſages of ſcripture, and adapted to a particular ſolemnity.

ANTIPHONY, ſignifies the anſwer made by one Choir to another, when an Anthem is ſung or the reading Pſalms ſaid between them. The Greeks gave this name to that kind of Symphony which was executed in Octave or double Octave.

ANTIPICATION, is when a diminutive note lies between two other notes, and was invented with a view to vary the Melody without altering the intention; when it is made with a Beat or a Shake, and ſwelling the ſound, it will have greater effect.

APOGIATURA, is a ſmall note inſerted by the practical Muſician between two others. The Superior Apogiatura is ſuppoſed to affect love, affection, pleaſure, &c. it ſhould be made pretty long, giving it more than half the length of time

time of the note it belongs to, and obſerving to ſwell the ſound by degrees. The Inferior Apogiatura has the ſame qualities with the Superior, only that it is more confined, as it can be made only when the melody raiſes the interval of a Second or Third, obſerving always to make a Beat on the following note.

APOTOME, is the difference between a greater and leſſer Semitone.

APYCYNOS, is ſaid of the Diatonick Genus, on account of it's having ſpacious intervals in compariſon of the Chromatic and Enharmonic.

ARCILEUTO, an Arch Lute, or very long and large Lute, with Baſs Strings, like a Theorbo Lute, having each row double with an Octave or Uniſon, and is much uſed by the Italians for playing a Thorough Baſs.

ARCO, a Bow, or Fiddle-ſtick.

ARIA, ſignifies a Song, an Air, a Tune or Leſſon.

ARIETTA, is a little or ſhort Song, Air, Tune or Leſſon.

ARIOSE, or ARIOSO, ſignifies the movement of a common Air, Song, Tune, &c.

ARPEGGIO, the manner of making the ſeveral Notes of a Chord in Muſick be diſtinctly heard one after another, by a melodious purling and rolling motion of the hand, particularly on ſtringed inſtruments, always beginning at the ground, or loweſt Note, and riſing gradually upwards.

ASSAI, this word is always joined with ſome other word, to leſſen or weaken the ſtrength or ſignification of the word it is joined with: for example, if it is added to any of theſe words, Adagio, Grave, or Largo, which all denote a ſlow movement, it ſignifies that the Muſick muſt be per-

formed not ſo ſlow as each of theſe words would require if alone; but if it is joined with any of theſe words, Vivace, Allegro, or Preſto, which do all denote a quick movement, then it ſignifies that the Muſick muſt not be performed quite ſo briſk or quick as each of theſe words would require if alone.

A TEMPO GIUSTO, ſignifies to ſing or play in an equal, true, and juſt Time.

B

BAGPIPE, a muſical inſtrument of the wind kind, chiefly uſed in Scotland and in the North of England at fairs and country merry-makings: it conſiſts of two principal parts; the firſt a leathern bag, which blows up like a foot-ball by means of a Port Vent, or little tube, fitted to it, and ſtopped by a Valve; the other part conſiſts of three Pipes or Flutes, the firſt called the great Pipe or Drone, and ſounds a double Octave or deep Key-note to the loweſt note of the ſmall one, and is generally ſix inches long; the ſecond the little one, which paſſes the wind out only at the bottom, and is generally a foot long; the third has a Reed, and is played on by compreſſing the bag under the arm, when full, and opening and ſtopping the holes with the fingers, which holes are eight in number.

BAR, a ſtroke drawn perpendicularly acroſs the lines in a piece of Muſick, including between each two a certain quantity or meaſure of Time, which is various, as the Time of the Muſick is either Triple or Common. In Common Time between each two Bars is included the meaſure of four Crotchets; in Triple Time only three.

The

The principal uſe of Bars is to regulate the beating of Time in a Concert.

DOUBLE BAR, is ſet to divide the ſeveral different Airs or Tunes one from another, and when two dots are added to each ſide of it, thus, it ſignifies the foregoing part muſt be play'd twice over.

BASS, or BASSO, that part of a Concert which is moſt heard, which conſiſts of the graveſt and deepeſt ſounds, and which is played on the largeſt pipes or ſtrings of a common inſtrument, as of an Organ, Lute, &c. or on inſtruments larger than ordinary, as Baſs Viols, Baſſoons, Baſs Hautboys, &c. The Baſs is the principal part of a muſical compoſition, and the foundation of Harmony; for which reaſon it is a maxim among Muſicians, that where the Baſs is good the harmony is ſeldom bad.

THOROUGH BASS, is the harmony made by the Baſs Viols, or Theorbos, continuing to play both while the Voices ſing and the other inſtruments perform their parts, and alſo filling up the intervals, when any of the other parts ſtop. It is played, by cyphers marked over the Notes, on the Organ, Harpſichord, and Spinnet.

COUNTER BASS, is a ſecond or double Baſs, where there are ſeveral in the ſame Concert.

BASSO VIOLINO, is the Baſs for the Baſs Violin.

BASSO VIOLA, is the Baſs for the Baſs Viol.

BASSO CONTINUO, is the Thorough Baſs, or Continual Baſs, and is commonly diſtinguiſhed from the other Baſſes by figures over the Notes; which figures are proper only for the Organ, Harpſichord, Spinnet, and Theorbo Lute. A Thorough Baſs is not always figured, though it ought to be ſo.

BASSO CONCERTANTE, the Baſs of the little Chorus, or the Baſs that plays throughout the whole piece.

BASSO RECITANTE, the ſame as BASSO CONCERTANTE.

BASSO RIPIENO, the Baſs of the grand Chorus, which is heard only, or comes in at intervals, in order to make the compoſition have greater effect.

BASSETTO, ſignifies a Baſs Viol, or Baſs Violin of the ſmalleſt ſize, and is ſo called to diſtinguiſh it from thoſe Baſs Viols or Violins of a larger ſize.

BASSOON, is a wind inſtrument, blown with a Reed, and uſed for the Baſs, in concert with Hautboys and Flutes; it divides into two parts, has eleven holes, and are ſtopped like a Flute. It is nine inches diameter at the bottom.

BASS VIOL, a muſical inſtrument of the like form with a Violin, but larger. It has the ſame number of Strings, and has eight Stops, which are ſubdivided into Semi-ſtops, ſo ſtruck with a Bow as the Violin, has a very good effect in Concert.

BASTARDA VIOLA, ſignifies a Baſtard Viol.

BATTUTTA, is the beating or motion of the hand or foot in keeping or beating of Time.

A BEAT, is proper to expreſs ſeveral paſſions; as, if it be performed with ſtrength, and continued long, it expreſſes fury, anger, reſolution, &c. and if it is played leſs ſtrong and ſhorter, it expreſſes mirth, ſatisfaction, &c. Play it quite ſoft and ſwell the Note, it denotes horror, fear, grief, lamentation, &c. By making it ſhort, and ſwelling the Note gently, it may expreſs affection and pleaſure. A Beat is uſually expreſſed by this character X.

BENE PLACITO, is as much as to ſay, if you pleaſe, if you will, or at pleaſure.

BISCHROMA, is the ſame as Triple Quaver.

BIZARRO, denotes a fanciful kind of compoſition, ſometimes ſtrong, ſlow, ſoft, faſt, &c. according to the fancy of the compoſer.

B MI, in Sol Faing, is the third Note in the modern Scale.

B MOLLIARRE, or MOLLE, one of the Notes in the Scale of Muſick, uſually called ſoft or flat, in oppoſition to B Quadro.

BOMBARDO, a muſical inſtrument of the wind kind, and uſed as a Baſs to the Hautboy, it is much of the ſame nature as the Baſſoon.

BOUREE, is the name of a French dance, or the Tune or Air belonging thereto.

BOW, a ſmall machine, which being drawn over the Strings of a muſical inſtrument, makes it reſound. It is compoſed of a ſmall ſtick, to which is faſtened eighty or a hundred horſe hairs, and often a ſcrew, which ſerves to give the hair a proper tenſion: it is uſual to rub the hair with reſin, in order that the Bow may touch the Strings briſkly. The Tone of the inſtrument depends entirely on the right management of the Bow: it ſhould be held at a ſmall diſtance from the Nutt, between the fingers and thumb, and always ſhould be held free and eaſy, and not ſtiff.

B QUADRO, or QUADRATO, is called B Quarre from it's figure ♮. This is what we call B Natural or Sharp, in diſtinction to B Mol. or Flat. See B MOLLIARRE.

BREVE, a long Note formerly pricked in the form of a ſquare without any Tail; it is equivalent to two Semibrieves, or four Minums, or eight Crotchets. It is now generally wrote thus ▭.

BRIDGE,

BRIDGE, that part of the ſtringed inſtrument over which the ſtrings are ſtretched. The Bridge for a Violin ſhould be one inch and a quarter high, and one inch and a half long: always take care not to have them too thick.

BRILLANTE, ſignifies to play or ſing in a brilliant, briſk, and lively manner.

BUCCINA, an antient military inſtrument. It is a kind of Trumpet: the ſound is exceſſive ſharp, and might be heard at a vaſt diſtance.

BULAFO, an inſtrument uſed by the Negroes of Guiney: it conſiſts of ſeveral Pipes of wood tied together with thongs of leather, ſo as to form a ſmall interſtice between each Pipe.

C

CADENCE, may be defined a certain concluſion of a Song, or of the parts of a Song, which divide it, as it were, into ſo many numbers or periods. It is when the parts terminate in a Chord or Note, the ear ſeeming naturally to expect it; and is much the ſame in a Song as a period that cloſes the ſenſe in a paragraph of a diſcourſe. A Cadence is ſaid to be perfect when it conſiſts of two Notes ſung after each other, or by degrees, conjoined in each of the two parts; the reaſon it is called perfect is becauſe it pleaſes the ear better. A Cadence is ſaid to be imperfect becauſe the ear does not acquieſce in the concluſion, but expects a continuation of the Song: ſo that, in making a perfect Cadence, the Baſs muſt always riſe a Fourth or fall a Fifth. The chief Cadence, or Cloſe, is the Key itſelf in which the Baſs muſt always conclude. The next in dignity is the Fifth above; and the next to that the Third,

Third, or, if the Baſs be ſharp, the Fourth or Second above the Key.

CAMERA, ſignifies the Chamber. This word is often uſed in the title-page of Muſick-books, to diſtinguiſh ſuch Muſick as is deſigned for Chambers or private Concerts from ſuch as is deſigned for Chapels or large Concerts: thus Sonata Da Camera ſignifies Chamber Sonatas, and Sonata Da Chieſa is Church or Chapel Sonatas.

CANON, a ſhort compoſition of two or more parts, in which one leads, and the other follows; and is a Fuge ſo bound up, or reſtrained, that the following part or parts muſt preciſely repeat the ſame Notes, with the ſame degrees, riſing or falling, which were expreſſed by the leading part; it is therefore tied to ſo ſtrict a rule that it is called Canon.

CANTABILE, is to play in a kind of ſinging or chanting manner.

CANTATA, a Song or Compoſition, intermixed with Recitatives, Airs, and different movements, chiefly intended for one Voice, and accompanied with a Thorough Baſs, and ſometimes other inſtruments. When it is intended for the Church it is called Cantata Morali Spirituali: but when the ſubject is love then it is called Cantata Amoroſo. The Cantata, when performed with judgment, has ſomething very agreeable in it; the variety of movements not clogging the ear like other compoſitions. It was firſt uſed in Italy, then in France, and then it paſſed to us.

CANTO, the Treble, or at leaſt the higher part of the piece.

CANTO CONCERTANTE, is the Treble of any principal part in a Concerto, and generally plays or ſings throughout.

CANTO RIPIENO, is the Treble of the grand Chorus, or that which ſings only now and then in ſome particular places.

CANTO FERMO, is what is generally called the plain Song.

CANTO FIGURATO, ſignifies a compoſition wherein the parts differ from one another in their figures and motions, and is juſt the reverſe of Canto-Fermo.

CANTORE, ſignifies a Singer or Songſter, one who ſings.

CANZONE, in general ſingnifies a Song or Tune. It is fixed to a piece of inſtrumental Muſick, and ſignifies much the ſame as a Sonata or Suonata. When it is fixed to a piece of vocal Muſick it ſignifies much the ſame as Cantata. When it is fixed to any part of a Sonata it is the ſame as the word Allegro; for it only denotes that the movement of the part to which it is fixed ought to be after a lively, briſk and gay manner.

CANZONETTA, a diminutive of Canzone, denoting a little ſhort Song, Tune, Cantata or Sonata.

CAPELLA, ſignifies Church or Chapel; but more properly the Muſick or Muſicians belonging thereto, or the chief maſter thereof: thus Maeſtro Di Capella, is Maſter of the Chapel Muſick: though ſometimes by Maeſtro Di Capella is to be underſtood only a Muſick-maſter, but one of the firſt rank.

CAPO, for which ſee DA CAPO.

CAPRICE, a term applied to certain pieces, in which the compoſer gives a looſe to his fancy, and, not being confined either to particular Meaſures, or Keys, without premeditation, runs diviſions according to his mind or fancy.

CASTANET, an inſtrument of the pulſative kind; is made of wood or ivory, and is uſed by the Spaniards,

niards, Bohemians and Moors, to direct the Time to their Dances, Sarabands, and Guittars.

CATTIVO, or CATTIVO TEMPO, properly ſignifies what is called the unaccented part of a Bar, and is the ſecond or laſt Note in Common Time, and the middle one of every three in Triple Time; or it is a certain part of Meaſure wherein it is not proper to perform certain things, as to end a Cadence or place a long ſyllable.

CHANT, a term particularly uſed for vocal Muſick, and is uſed in cathedrals; is commonly called plain Song, or that where all the people ſing alike and in Union.

CHANTER, a Singer in a Choir or Cathedral: tho' the word is almoſt grown obſolete, as Choriſter or Singing-man is now commonly uſed inſtead of it.

CHANTRESS, a female who ſings.

CHIAVE, ſignifies a Cliff.

CHIESA, a Church or Chapel. This you will often ſee in the title-page of Muſick-books, in order to diſtinguiſh that Muſick deſigned for Chambers or private Concerts from that deſigned for Churches; thus Da Chieſa Sonata Muſiche, is for a Church; and Sonata Muſiche, is Sonatas Muſick; and Sonata Muſiche Da Camera, is Sonatas Muſick, &c. for a Chamber or private Concert.

CHIME, a kind of periodical Muſick, produced at equal intervals of Time by means of a particular apparatus or barrel. If you would have your Chimes quite compleat you ought to have a true ſett of bells to the Gamut Notes; ſo that each bell having the true ſound of Sol, La, Mi, Fa, you may play any Tune with it's Flats and Sharps, and by the ſame means play both the Baſs and Treble with one Barrel.

CHIV-

CHIUDENDO, is as much as to ſay at an end, or finiſhed: thus Chiudendo Colriternello, to end with a Ritornello; or Chiudendo Col Aria, to end with an Air.

CHOIR, is that part of the church or cathedral where Choriſters ſing in divine ſervice.

CHORDS, ſometimes means the Strings of the inſtruments themſelves, by whoſe vibrations the ſenſation of ſound is excited, and by whoſe diviſions the ſeveral degrees of Tone are determined; and ſometimes it means the ſtriking two or more proper ſounds together, which give a grateful ſalutation to the ear.

CHORUS, that part of a piece of Muſick where the Voices and Inſtruments perform all together, which is commonly at the concluſion. In Oratorios the Choruſes are intermixed with the Songs, Recitatives, &c.

CHROMA, is a graceful way of ſinging, or playing with Quavers or Trilloes: alſo a Note or character in Time, now called a Quaver.

CHROMATIC, in the antient Muſick, the ſecond of the three kinds abounding in Semitones, and containing only the leaſt Diatonical.

CIACONA, a Chacoon, a particular kind of Air always in Triple Time, commonly played in a briſk and lively manner: it contains great variety of humour, contrived to a Baſs in eight Bars, played ſeveral times over, but not ſo much confined as is the Baſs of a ground, but is allowed to vary every Time to humour the Treble, and even ſometimes to imitate it.

CIMBALO, or CLAVE CIMBALO, ſignifies a Harpſichord.

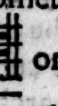
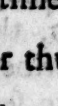
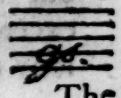
CITHARA, in antiquity, a muſical inſtrument uſed in entertainments and private houſes, and played upon like the Lyre with a quill. At firſt it had only

only three Strings, but the number encreaſed to twenty-four.

CLARICHORD, or MANICHORD, an inſtrument in the form of a Spinnet, but much older; has 70 Strings, and 49 or 50 Stops, which bear on five Bridges; ſome of the Strings are in Uniſon: it is called alſo the Dumb Spinnet, on account of the Chords being covered with pieces of cloth, which renders the ſound ſweeter, and deadens it that it cannot be heard at a great diſtance.

CLARINO, a kind of Trumpet, which is very ſhrill, and the tube narrower than the common Trumpet, and is now uſed among the Portugueſe and Moors.

CLEFF, or CLIFF, a mark ſet at the beginning of the five lines of a Song, Tune, &c. which ſhews the Tone or Key in which the piece is to begin. Antiently every line had a letter marked for a Cleff; now one line is ſufficient, ſince by this all the reſt are known, reckoning up and down in the order of the letters. By Cliff therefore is meant that letter or ſign over a line which explains the reſt.

There are three ſigned Cleffs, F, C, and G. The Cleff of the Baſs, or loweſt part is F, generally on the fourth line upwards, and is marked thus The Cleff of the Tenor, or Mean, is on C, ſet upon the fourth line upwards, and ſometimes on the third line, and is marked thus  or thus  The Cleff of the Treble or higheſt part is on G, ſet on the ſecond line, counting upwards, and is marked thus or thus 

The

The Cleffs are always taken a Fifth to one another; that is, the Cleff F is the loweſt, and C is a Fifth above it, and G a Fifth above C. When the Cleff is changed it is with a deſign to make the ſyſtem comprehend as many of the Notes of the Song as poſſible, and ſo to have the fewer above and below it. If then there are many lines above the Cleff, and few below it, this purpoſe is anſwered by placing the Cleff in the firſt or ſecond line; if there be many Notes below the Cleff, it is placed higher in the ſyſtem. In effect, according to the relation of the other Notes to the Cleff Note, the particular ſyſtem is taken differently in the Scale, the Cleff line making one in all the varieties.

CLOSE, for which ſee CADENCE.

CODA, two or three meaſures at the end of a Canon or Fuge, which repeated ſeveral times ſerves to end the piece.

COLORATURA, denotes all manner of Variations, Trillos, Diminutions, &c. ſerving to make the Muſick agreeable.

COME SOPRA, as above; which words are uſed when the part you have juſt ſung, or play'd, muſt be repeated.

COMMA, is the ninth part of a Tone, equal to the difference of the Tone major and minor.

COMPOSITION, is the art of diſpoſing muſical ſounds into Airs, Songs, &c. either in one or more parts, to be ſung by a Voice or by Inſtruments. It may be obſerved that Melody being chiefly the buſineſs of the imagination, the rules of it's compoſition ſerve only to preſcribe certain limits to it, which the imagination, in ſearching out the variety and beauty of Airs, ought not to exceed. In the variety and elegance of the Melody the invention labours a great deal more than the

the judgment; ſo that method has but little to do. This is not to be underſtood that the judgment is diſcarded, for good Melody requires a good obſervation of Harmony: a perſon indeed unſkilled in Muſick may make a piece of Melody, which, by mere chance, may be good; but a perſon of judgment cannot often err. Under Compoſition are comprehended the rules, firſt, of Melody, or the art of making a ſingle part, that is, contriving and diſpoſing the ſimple ſounds, ſo as that their ſucceſſion and progreſſion may be agreeable to the ear: ſecondly, of Harmony, or the art of diſpoſing or concerting ſeveral parts together, ſo that they may form an agreeable whole.

Con, is as much as to ſay with. As,

Con Discretione, is with diſcretion and judgment.

Con Diligenzia, is with diligence, care, and exactneſs.

Con Dolce Maniera, is with or after a ſweet and agreeable manner.

Con e senza Violiono, is as much as with or without Violins.

Con Affetto, is with affection, in a moving tender manner.

Concert, is a number or company of Muſicians playing the ſame piece of Muſick in its various parts; or the Harmony and Melody ariſing from the agreement of the ſeveral parts of the Compoſition, and is generally ſpoken of thoſe grand performances in the art that require many perſons and inſtruments to perform it.

Concertante, are thoſe parts of a piece of Muſick which play throughout the whole, to diſtinguiſh them from thoſe which play only in ſome parts.

CONCERTATO, intimates the piece of Muſick to be compoſed in ſuch a manner, be it for two, three, four, or more Voices or Inſtruments, that every part has its Recitativos.

CONCERTO, ſignifies a Concert or piece of Muſick of ſeveral parts, compoſed for a Concert.

CONCERTO GROSSO, is the great or grand Chorus of the Concert, or thoſe places of the Concerto where all the ſeveral parts perform or play together.

CONCORD, the relation of two Sounds which are always pleaſing to the ear, whether applied in ſucceſſion or in conſonance. Concords are of two ſorts, Perfect and Imperfect; Perfects are the fifth and eighth; Imperfects are the third and ſixth, and their Octaves. Imperfects have yet another diſtinction; namely, the greater and leſſer third, and alſo the ſixth.

If two ſimple Sounds have ſuch a relation or difference of Tune as that, when mixed together, they form a compound Sound, which agreeably affects the ear, that relation is denominated Concord; and whatever two Sounds agree in Conſonance, the ſame will follow each other agreeably, or be pleaſing in ſucceſſion. The reverſe of a Concord is a Diſcord, being all the relations or differences of Tune that are grating to the ear.

Concord and Harmony are, in fact, the ſame thing, though by cuſtom they are now applied differently; Harmony expreſſing the agreement of a greater number of Sounds than two in Conſonance: but Concord is ſometimes applied to ſucceſſion, though never but when it will make a pleaſing Conſonance. Uniſonance being the relation of equality between the Tune of two Sounds, all Uniſons are Concords in the firſt degree: but an interval being a relation of ine-

quality

quality betwixt two Sounds, becomes a Concord or Diſcord, according to the variety of that particular relation.

The differences of Tune take their riſe from the different proportions of the vibrations of a ſonorous body, that is, of the velocity of thoſe vibrations in t' 'r recourſes; the more frequent thoſe recourſes are, the more acute is the Tone, and vice verſa. But the eſſential difference between Concord and Diſcord lies more remote: there does not appear any natural aptitude in two ſounds of a Concord to give a pleaſing ſenſation more than in two of a Diſcord; theſe different effects muſt be reſolved into the Divine will.

CONSONANCE, is generally underſtood in the ſame ſenſe with Concord, for the union or agreement of two ſounds produced at the ſame time, the one grave, the other acute; which mingled in the air, in a certain proportion, occaſion an Accord agreeable to the ear. In the popular ſenſe, Conſonances are either ſimple or compound: the moſt perfect Conſonance is Uniſon, though many, both among the ancients and moderns, diſcard it for the number of Conſonances, conceiving Conſonance as an agreeable mixture of different Sounds, grave and acute, not a repetition of the ſame Sound. The firſt Conſonance is the Octave, then the Fifths, the Fourths, the Thirds, and Sixths; the reſt are Multiples, or repetitions of theſe.

Moſt authors confound Concord and Conſonance together, though ſome of the more accurate diſtinguiſh them, making Conſonance a mere ſounding of two Notes together, or in the ſame Time, in contradiſtinction to the motion of thoſe Sounds in ſucceſſion, or one after another.

Notes in conſonance conſtitute Harmony, as Notes in ſucceſſion conſtitute Melody.

CONTINUATO, is to continue a movement in an equal ſtrength or degree of Time all the way, or to continue or hold the ſound of the Notes in equal degree of Time.

CONTINUO, is the Thorough Baſs, as Baſſo Continuo is the continual Baſs, and is ſometimes abbreviated by the letters B. C.

CONTRALTO, a term given by the Italians for two Haut Contres, becauſe they play contrary to each other.

CONTRAPUNTO, otherwiſe COUNTER-POINT, a method of compoſing now very little uſed.

CORANT, is a piece of Muſick always in Triple Time, and is ordinarily noted in the Triple of Minims; the parts being repeated twice. It begins and ends when he who beats the meaſure falls his hand with a ſmall Note before the Beat, in contradiſtinction to a Saraband, which ends when the hand is raiſed.

CORNET, an inſtrument uſed by the antients in their wars, ſomething like a Horn.

CORNETTINO, a ſmall or little Cornet; it is alſo uſed ſometimes to ſignify an Octave Trumpet.

CORNO, ſignifies the Horn, as Corno Primo, the firſt Horn, or Corno Secondo, the Second Horn.

COUNTER-FUGE, is when the Fuges proceed contrary to each other.

COUNTER-PART, denotes one part to be oppoſite to the other, as the Baſs is the Counter Part of the Treble.

COUNTER-POINT, is the art of compoſing Harmony, or of diſpoſing ſeveral parts in ſuch a manner as to make an agreeable whole or Concert: in general every harmonious compoſition, or com-

compoſition of many parts, was called Counter-point. It took it's name from hence, before Notes of different meaſure were in uſe the way of compoſing was to ſet pricks or points one againſt the other, to denote the Concords; the length or meaſure of which points were ſung according to the quantity of the words or ſyllables which were applied to them: and becauſe in compoſing our Deſcant, we ſet Note againſt Note, as they did Point againſt Point, from thence it ſtill retains the name of Counter-point.

Counter-point is divided into ſimple and figurative; ſimple Counter-point, or the Harmony of Concords, conſiſts of perfect as well as imperfect Concords, and may therefore be denominated perfect or imperfect, according as the Concords are whereof it is compoſed.

For the rules of Counter-point, with regard to the ſucceſſion of Concords, it muſt be obſerved, that, as much as can be, the parts may proceed by a cotrary motion; that is, the Baſs may aſcend where the Treble deſcends, and vice verſa. In a ſharp Key the Baſs deſcends gradually from the Fifth to the Fourth; the laſt in that caſe ſhould never have it's proper Harmony applied to it; but the Notes that was Harmony in the preceding Fifth muſt be continued on the Fourth: Thirds and Fifths may follow one another as often as one has a mind. Now to diſpoſe the Concords, or the natural Notes and their Octaves, in any Key in a ſimple Counter-point, obſerve, with regard to the diſtinction into perfect or imperfect Harmony, this general rule: To the Key to the Fourth and the Fifth perfect Harmony muſt be joined; to the Second, Third and Seventh an imperfect Harmony is indiſpenſible; to the Sixth either a perfect or imper-

fect Harmony; but when you keep the Key an imperfect Harmony is given the Sixth. Figurative Counter-point is of two kinds; in one Diſcords are introduced occaſionally, as paſſing Notes, ſerving only as tranſitions from Concord to Concord; in the other the Diſcord bears a chief part of the Harmony. For the firſt, nothing but Concords are to be uſed in the accented parts of the meaſure, that is, not by the gradual progreſſion; but by proper preparation and reſolution Diſcords are abſolutely neceſſary: in the unaccented parts of the meaſure, Diſcords may paſs without any offence to the ear. For the ſecond, wherein the Diſcords are uſed as a ſolid and ſubſtantial part of the Harmony, the Diſcords that have place are the Fifth, when joined with the Sixth, to which it ſtands in relation of a Diſcord; the Fourth, when joined with the Fifth; the Ninth, which is the effect of the Second and Seventh, and the Second and Fourth. Theſe Diſcords are introduced into Harmony with due preparation, and are to be ſucceeded by Concords, which is called the reſolution of Diſcord.

COUNTER TENOR, one of the mean or middle parts in the Scale; being ſo called becauſe it is oppoſite to the Tenor.

CROTCHET, a Note or Character marked thus

two of which make a Minim, and one Crotchet makes two Quavers.

CUSTOS, ſignifies the ſame with Moſtra. See MOSTRA.

CYMBAL, an inſtrument in uſe among the antients, made of braſs, like our Kettle Drum, and, as ſome think, in the ſame form, only ſmaller, and

put

put to a different uſe. The modern Cymbal is a mean inſtrument, uſed among vagrants, gypſies, &c.

D

Da, Del, or Di, is as much as to ſay, for or by; thus, Da Camera, for the Chamber; Del, or Di, Arcangelo Corelli, that is by Arcangelo Corelli.

Da Capo, or, by way of abbreviation, D. C. which is as much as to ſay, at the head, or at the beginning again: theſe words are frequently met with at the end of Airs, Tunes, or Songs as are to end with the firſt part, ſignifying thereby that the Song or Air muſt be begun again, and ended with the firſt part, and is chiefly done to ſave the trouble of writing the ſame thing twice or thrice over.

Decima, ſignifies the Tenth, or number Ten. Thus,

Decima Terza, the Thirteenth, or Thirteenth Opera.

Decima Quarta, the Fourteenth.

Decima Quinta, the Fifteenth.

Decima Sexta, the Sixteenth.

Decima Septima, the Seventeenth.

Decima Octava, the Eighteenth.

Decima Nona, the Nineteenth.

Deduttone, ſignifies the riſing of the voice in pronouncing the ſyllables Ut, Re, Mi, Fa, Sol, La, in contradiſtinction to the falling of the Voice by theſe, La, Sol, Fa, Mi, Re, Ut.

Degree, is the little intervals whereof the Concords or harmonical intervals are compoſed; there are three Degrees; firſt, the greater Tone; ſecond, the leſſer Tone; and third, Semitone.

By theſe alone a Sound can be moved upwards and downwards ſucceſſively from one extreme of a Concord to another, and produce true Melody; and by means of theſe ſeveral Voices are alſo capable of the neceſſary variety in paſſing from Concord to Concord. The Degrees being only certain mediums contrived to be put betwixt the extremes of Concords for moderating their inequality, are of uſe only with regard to Concords.

DEMIDITONE, ſignifies the ſame as a Third Minor.

DEMIQUAVER, is the ſame as Semiquaver

DEMISEMIQUAVER, the ſhorteſt Note, two of them being equal to a Semiquaver, and is marked thus or thus .

DESCANT, is the art of compoſing in ſeveral parts, and is threefold, namely, plain, figurative and double: plain Deſcant is the ground work of all compoſitions, conſiſting altogether in the orderly placing of many Concords anſwering to ſimple Counter-point. Figurative Deſcant is that wherein Diſcords are concerned as well as Concords; and this properly may be nominated the the ornament or rhetorical part of Muſick. For in this are introduced all the varieties of Points, Fuges, Syncopes or Bindings, diverſity of Meaſures, Intermixtures of diſcording Sounds, or whatever elſe art and fancy can exhibit, which ſet forth and adorn the compoſition; whence it is named Florid or Figurative Deſcant. Double Deſcant is ſo called when the parts are ſo contrived that the Treble may be made the Baſs, and the Baſs the Treble.

DIAGRAM, among antient Muſicians, the ſame with the Scale of the moderns. It's utmoſt extent was only two Octaves; the loweſt Note being

ing to the higheſt as 1 to 4. Within this compaſs they had eighteen Notes or Sounds.

DIALOGUE, a compoſition for two or more Voices or Inſtruments, which anſwer one another, and which frequently uniting at the cloſe make a Trio with the Thorough Baſs. It is much uſed by the Italians in their Operas, Oratorios, Serenatas, &c.

DIAPASON, that Interval called an Octave: thoſe authors who have wrote on this ſcience mean the old Octave of the Greeks. It is the firſt and moſt perfect Concord: ſimply conſidered, it is but one harmonical interval; but diatonically, it coſiſts of ſeveral Degrees, viz. three greater Tones, two leſſer Tones, and two greater Semitones.

DIAPASON, among muſical inſtrument-makers, implies a kind of Scale or Rule, whereby they adjuſt their Pipes of Organs, and cut holes in Flutes, Hautboys, &c. in due proportion for performing Tones, Semitones, and Concords juſt.

DIAPASON DIEX, a kind of compound Concord, whereof there are two ſorts, the greater and the leſſer.

DIAPASON DIAPENTE, a compound Conſonance: it's interval conſiſts of nine Tones and a Semitone, nineteen Semitones and thirty-eight Dieſes: is a Symphony made when the Voice proceeds from the firſt to the twelfth Sound.

DIAPASON DIATESARON, a compound Concord: it's interval allows eight Tones and a Semitone, ſeventeen Semitones and thirty-four Dieſes; is uſed when the Voice proceeds from the firſt to the eleventh Sound.

DIAPENTE, ſignifies a perfect Fifth, being the ſecond of the perfect Concords. The Diapente

is

is a ſimple Concord; yet, if conſidered diatonically, it conſiſts of four terms; two greater Tones, a leſſer Tone, and a greater Semitone. It is produced when the Voice paſſes from the firſt to it's fifth Sound.

DIATESARON, a word uſed to denote an harmonical interval, compoſed of a greater Tone, a leſſer Tone, and one greater Semitone.

DIATONICK, a term given to the ordinary ſort of Muſick, proceeding by different Tones, either in aſcending or deſcending. Diatonic Muſick allows of but three degrees; the greater and the leſſer Tone, and the greater Semitone. Hence the Diatonic Muſick appears the moſt natural, and of conſequence the moſt ancient.

DIATONICO, is the pure and natural Diatonick genus, or when the progreſs of the Notes is B Quarre, or B Natural, in which not one of the Sounds is altered.

DIAZEUCTIC, a Tone which disjoins two Fourths, one of each ſide of it, and which, being joined to either, make a Fifth.

DIESIS, is the diviſion of a Tone leſs than a Semitone, or an interval conſiſting of a leſs or imperfect Semitone. Dieſis are divided into three kinds; the leſſer enharmonical Dieſis, or ſimple Dieſis, marked by a ſingle croſs, which raiſes the Note following two Commas, or about a quarter of a Tone, and is the leaſt interval in Muſick, and never more than two are found together in whatever Genus, nor are thoſe two of the ſame kind. The chromatic or double Dieſis, denoted by a double Croſs, raiſes the Note following by a leſſer Semitone, or four Commas, which is the common Dieſis. The greater enharmonical Dieſis, denoted by a triple croſs, raiſes

raiſes the following Note ſix Commas, or about three quarters of a Tone.

DIMINUTION, is the diminiſhing or abating ſomewhat of the full value or quantity of any Note.

DIMINUTIVE NOTE, is a ſmall Note frequently ſet before a real Note, and is only meant to prepare the real Note, and not reckoned into the Time.

DIRECT, a character uſed in Muſick, and is ſet at the end of a Stave, to ſhew the place of the firſt Note in the next Stave, and is marked thus ☞.

DISCORD, the relation of two Sounds which are, of themſelves, always diſagreeable, whether applied in ſucceſſion or conſonance: thus the Second, Fourth, and Seventh, with their Octaves, and in general, all intervals, except thoſe few which preciſely terminate the Concords, are called Diſcords. Diſcords are divided into concinnous and inconcinnous intervals. Concinnous Diſcords are ſuch as are fit for Muſick, next to and in combination with Concords. Theſe are relations which in themſelves are neither very diſagreeable nor agreeable, and have only a good effect in Muſick, as by their mixture and combination with the more natural and eſſential principles, they produce a variety neceſſary to our being pleaſed.

Inconcinnous Diſcords are ſuch as are never choſen in Muſick, as having too great a harſhneſs in them; though even the greateſt Diſcord is not without it's uſe. The Harmony of Diſcords is that wherein the Diſcords are made uſe of as the ſolid and ſubſtantial part of Harmony: for by a proper interpoſition of a Diſcord, the ſucceeding Concords receive an additional luſtre. Thus Diſcords are in Muſick what ſtrong ſhades are in paint-

painting; and without Diſcords not only the variety, which is the life of Muſick, would be ſoon exhauſted, but the very perfection of ſuch relation of Sounds would clog the ear in like manner as ſweet and luſcious things do the ſtomach. Beſides the concinnous Diſcords uſed deſignedly in Muſick there are ſeveral other diſcord relations which happen unavoidably in an accidental and indirect manner. Diſcords may tranſiently paſs upon the unaccented part of the Meaſure, without much offence to the ear. The Diſcords are, the Fifth when joined with the Sixth, the Fourth with the Fifth, and the Ninth and Seventh, of their own nature, are Diſcords. Diſcords are introduced into Harmony with due preparations, and muſt be ſucceeded by Concords, which is the reſolution of Diſcords. It is prepared by ſubſtituting it firſt in the Harmony in quality of a Concord; that is, the ſame Note which becomes a Diſcord is firſt a Concord to the Baſs Note immediately preceding that to which it is a Diſcord. Again, a Diſcord is reſolved by being immediately ſucceeded by a Concord, deſcending from it only by the diſtance of a greater or leſſer Second.

Diſcords are always brought off ſo as to render them delightful; for ſimply of themſelves they are harſh and diſpleaſing to the ear, and introduced only for variety, or, by ſtriking the ſenſe with a diſproportionate Sound, to beget a greater attention to that which follows, to the hearing whereof we are drawn on, as it were, by a neceſſary expectation.

DISCRETIONE, is to play or ſing with diſcretion, care, moderation, and judgment.

DISDIAPASON, denotes a double Eighth or Fifteenth, and may be called a Fifteenth: the Voice ordina-

ordinarily does not go farther than from it's firſt Sound to the Diſdiapaſon; that is, it does not go beyond the Compound or double Octave; for the Diſdiapaſon is an Octave doubled, and in reality the ancient ſcale or diagram extended only to a Diſdiapaſon.

Dissolution, is when a ſound in the enharmonic Genus is lowered three Dieſis; for thereby that Genus is diſſolved, and the Muſick, or that interval at leaſt, is then Chromatic.

Dissonance, a diſagreeable interval between two ſounds, which being continued together offend the ear, may properly be ſaid to be the ſame with Diſcord.

Ditone, is a double Tone or the greater Third, being an interval comprehending two Tones. It is the firſt Diſcord, divided into eighteen equal parts, the nine on the acute ſide making the greater Tone.

Division, the dividing the intervals of an Octave into a number of leſs intervals. The Fourth and Fifth divide the Octave perfectly, though differently: when the Fifth is below, and ſerves as a Baſs to the Fourth, it is called harmonical; but when the Fourth is below, it is called arithmetical. To run a Diviſion, is to play or ſing after the manner above-mentioned.

Divoto, ſignifies a grave ſerious manner or way of playing or ſinging proper to inſpire with devotion.

Do, a note of the Italian ſcale, which is the ſame with Ut of the common Gamut.

Doi, ſignifies two; as A Doi Canti, for two Voices, or A Doi Flauto, for two Flutes.

Dolce, or Dolcemente, ſignifies to play or ſing in a ſoft, ſweet, pleaſing, and agreeable manner.

DOMINANT, of a Mode, is a ſound which makes a perfect Fifth to the final in authentic Modes, and a Third to the final or Sixth to the loweſt Chord of a plagal Mode.

DORIC MODE, is the firſt of the authentic Modes of the ancients: it's character is to be ſevere, tempered with gravity and joy, and is proper upon religious occaſions; as alſo in war, as being maſculine.

DOT, that is a Dot added to any Note whatever, which makes it half as long again as it would be without ſuch Dot being added thereto: as this. Crotchet being marked thus is now to be held as long as three Quavers.

DOUX, is ſoft and ſweet, and is much the ſame as Piano.

DRUM, is an inſtrument in the form of cylinder, hollow within, and covered at the two ends with parchment to make it ſound; one of the ends is ſtruck with a ſtick; and there are braces on the ſides, whereby the ſound may be rendered higher or lower, as when it is played on in Operas, Oratorios, or Concerts, two Drums are uſed, the one to ſtrike the Key or fundamental Note, and the other a Fifth below it, which are the two only Notes uſed.

DUE, or DUI, the ſame as Doi.

DUETTI, or DUETTO, is a piece compoſed for two voices or two inſtruments, in two parts only.

DULCINO, is a little or ſmall Baſſoon.

DUODECIMA, ſignifies twelve; as Opera Duodecima, the twelfth Opera.

ECCHO,

E

Ecchо, or Ecchus, is an Echo, which is the the repetition of ſome part of a Song or Tune in a very low and ſoft manner, in imitation of a real or natural Echo; the word Piano is often uſed on the occaſion.

Echometer, a ſcale or rule ſerving to meaſure the length or duration of ſounds, and to find their intervals and ratios.

Enharmonic, in the ancient Muſick, one of their genera or kinds of Muſick, ſo called from it's ſuperior excellence. This genus, ſays Broſſard, was greatly uſed in the Greek Muſick, eſpecially in dramatic performances; but as thoſe almoſt inſenſible elevations and fallings of the voice wherein it conſiſts are too difficult, and as they ſometimes make the Concord falſe, it has been laid aſide, and even loſt, though many great authors have attempted to recover it. Others ſay it is a ſpecies of Muſick, the modulation whereof proceeds by intervals leſs than Semitones, as the Semitone minor, enharmonic Dieſis, and Third major.

Entree, a particular kind of an Air ſo called.

Expreſſion, is to expreſs well the author's intention; and as the intention of Muſick is not only to pleaſe the ear, but to expreſs ſentiments, ſtrike the imagination, affect the mind, and command the paſſions; and every piece is to be executed with exactneſs, propriety, and delicacy of expreſſion, according to the true intent of Muſick. What is commonly called good taſte in playing or ſinging has been thought for ſome years paſt to deſtroy the true Melody, and the intention

intention of the compoſer. It is ſuppoſed by many that a real good taſte cannot be acquired by any rules of art; it being a peculiar gift of nature, indulged only to thoſe who have naturally a good ear; and as moſt flatter themſelves to have this perfection, hence it happens that he who ſings or plays thinks of nothing ſo much as to make continually ſome favorite paſſages; but in expreſſing with ſtrength and delicacy the intention of the compoſer ſhould his thoughts be moſt taken up with.

F

FA, the name of one of the Notes in the common ſcale of Muſick, is the ſame with F, which is naturally but half a Note or Tone, and is called a flat Note, unleſs when made a whole or ſharp Note, by prefixing a Sharp before it.

FAGOTTINO, a ſingle Curtail, a muſical inſtrument ſomething like a ſmall Baſſoon.

FAGOTTO, the double Curtail, or in reality a double Baſſoon as big again as the Fagottino.

FANTASIA, is a kind of Air, wherein the compoſer is not tied up to ſuch ſtrict rules as in moſt other Airs, but has all the freedom and liberty allowed him for his fancy or invention: alſo ſome Sonatas are called Fantaſia.

FAVORITTO, as Choro Favoritto, a Chorus, in which are employed the beſt voices or inſtruments to ſing the Recitatives, play the Ritornellas, &c. and is ſometimes called the little Chorus, or Choro Recitante.

FIFE, or FIFFARIO, a ſmall Pipe or Flute blown as the German Flute, the Notes being the ſame, and has the ſame number of holes, excepting the

the Key: is uſed in the army to accompany the Drum.

FIFTH, one of the harmonical Intervals or Concords. It is the ſecond in order of the Concords, and is called Fifth, as containing five terms or ſounds, and four degrees between it's extremes; ſo that in the natural ſcale of Muſick it comes in the fifth place or order from the fundamental. It was called by the antients Diapente. The imperfect Fifth, called by the antients Semidiapente, is leſs than the Fifth by a leſſer Semitone.

FIGURATIVE COUNTER-POINT, is that wherein there is a mixture of Diſcords along with the Concords, for an account whereof ſee COUNTER-POINT.

FIGURATIVE DESCANT. See DESCANT.

FIN, FINIS, or FINALE, is the end of a piece of Muſick, or the laſt Note of a piece of Muſick.

FINITO, a Canon, or Fuge is ſaid to be Finito when it is not perpetual; but when, at ſome certain places, all the parts unite or join, after having followed one another for ſome time.

FINTO, a feint or attempt to do a thing and not to do it: Cadenza Finto is when having done every thing proper for a true Cadence, inſtead of falling on the right final, another Note, either higher or lower, is taken, or perhaps a pauſe brought in.

FLAGEOLET, a kind of ſmall Flute, whoſe ſound is clear and ſharp, made of ivory, box, &c. has ſix holes beſides the mouth, eye, and the aperture at the other end, and is much uſed by ſhepherds.

FLAT, a kind of additional or half Note, contrived together with Sharps to correct the defects in muſical inſtruments. A Flat implies that the

Note which it ſtands againſt is to be played or ſung half a Note lower than it would be without ſuch Flat. Thus E b, or E Flat, ſignifies a Semitone below E Natural, and when placed at the beginning of a line or ſpace, ſhews that all the Notes on that line or ſpace are to be ſung or played half a Note lower throughout the whole piece.

FLAUTO, in Engliſh, ſignifies a Flute.

FLAUTINO, a little or ſmall Flute of the common ſort, like what we call a ſixth or eighth Flute.

FLUTE, by which is meant a common Flute, which is an inſtrument of the wind kind, and the moſt ſimple of any of them. It is played on by blowing with the mouth, and the Tones or Notes are changed by ſtopping or opening the holes diſpoſed for that purpoſe along it's ſide, which are eight in number, the loweſt in the Gamut being F. There were antiently three ſorts of it, the Tibia, Fiſtula, and Avena; the Tibia was made of the ſhank-bone of a horſe, dog, or crane; the Fiſtula was a kind of Flageolet; the Avena was made by the ſhepherds of a reed of oats. Now we have in uſe the Concert, the ſecond, third, fourth, fifth, and eighth Flute.

FLUTE A BEC, ſignifies a common Flute.

FLUTE DE ALLEMANDA, is a German Flute.

FOLLIA, the name of a particular Air, alſo called Fardinal's Ground. The laſt of Correlli's Solos is ſo called.

FORTANA, a kind of dance much the ſame as the Salterella.

FORTE, or FORTAMENTE, ſignifies to ſing or play loud or ſtrong: Forte Forte, or Piu Forte, is a degree louder than Forte would be if alone. Forte is ſometimes abbreviated by F only.

FOR-

FORTISSIMO, or F F F, ſignifies exceſſive ſtrong or loud.

FOURTH, one of the harmonious intervals called Concord. It is called Fourth, as containing four ſounds or terms, and three intervals between it's extremes; and as being the Fourth in order of the natural or diatonick ſcale, from the fundamental. It is called by the antients Diateſſaron, and they ſpeak of it as the principal Concord, on whoſe diviſions all the reſt depend: but now ſo far from allowing that it has that perfection, it is one of the moſt imperfect, nay, I rather think it cannot properly be ranked among the number of Concords at all.

FRENCH HORN, a muſical inſtrument of the wind kind; is bent into a circle, and goes two or three times round, growing gradually bigger and wider towards the end, which in ſome Horns is eight, nine, or ten inches over. There are ſeveral ſizes of a different pitch, as G, F, E, D, and C Horns. There are methods of making one Horn ſerve to play all the above Keys by making them longer with tubes put one in another, as a D Horn will play in no other Key but in D, and ſo of the reſt.

FRETT, a kind of ſtop on ſome inſtruments, particularly Baſs Viols and Lutes, which conſiſts of marks made acroſs the finger board at certain diſtances, within which ſuch and ſuch Tones or Semitones are to be found.

FUGUE, is when different parts of a muſical compoſition, conſiſting of four, five, ſix, or any other number of Notes, begun by ſome one ſingle part, and then ſeconded by a following, repeating the ſame or ſuch like Notes; next comes in a third part, alſo repeating the ſame Notes, commonly in an Octave or Uniſon to the

leading part; then follows the fourth part in reſemblance to the ſecond; then the fifth and ſixth (if the compoſition conſiſts of ſo many) follow or come in after the ſame manner, one after the other, the leading parts ſtill flying before thoſe that follow: from hence it has it's name of Fugue, and is called Simple Fugue. Double Fugue is when the Muſick begins with two or more different points, which the parts intermix and change by turns. Counter Fugue is when the Fugues proceed directly oppoſite and contrary to one another.

FUNDAMENTAL NOTE, or KEY NOTE, the principal Note in a compoſition, to which all the reſt are ſubordinate, and by which they are ſwayed; as every compoſition is ſaid to be in a flat or ſharp Key, not according to the Flats and Sharps at the beginning of the Tune, but where it has a flat Third, or ſharp Third to it.

FUNDAMENTO, every part that ſings or plays the Baſs is ſo called, eſpecially the thorough Baſs, as being the foundation of all Harmony.

FURIA, or CON FURIA, is with fury and violence, and is to be underſtood not ſo much with reſpect to the loudneſs of the ſound as to the quickneſs of the time or movement.

FUSA, the ſame as our Quaver, though ſometimes ſo called by the Italians.

G

GALLIARDA, the name of a dance or tune thereunto belonging, commonly in Triple Time, of a gay, briſk, and lively humour, and is ſomewhat like a Jig.

GAMBA, for which ſee VIOLA DI GAMBA.

GAMUT,

GAMUT, GAM, GAMMA, or GAMMAUT, is the ſcale of Muſick, which conſiſts of lines and ſpaces, on which are placed theſe ſeven letters, viz. A, B, C, D, E, F, G, which are repeated as often as the compaſs of Muſick requires. The end and office of the ſcale is to ſhew the degrees by which a voice natural or artificial may either aſcend or deſcend.

The above repreſents the ſcale of Muſick, and the three characters in the ſcale are the three ſignal Cliffs; the firſt of which is called the G Cliff, becauſe the letter G is placed on the ſame line with it, and in this Cliff is pricked the Treble or higheſt part in Muſick: the ſecond is the C Cliff, becauſe the letter C is placed on the ſame line with it, and in this are pricked the Medius, Tenor, and all inner parts in Muſick: the third is the F Cliff, becauſe the letter F is placed on the ſame line with it, and in this Cliff is pricked the Baſs or loweſt part in Muſick. The invention of this ſcale is owing to Guido Aretine, a monk of Arezzo in Tuſcany; though it is not ſo properly an invention as an improvement on the diagram or ſcale of the Grecians.

GAVOTTA, or GAVOT, is a kind of dance, the Air of which has two briſk lively parts, always in Common Time, each to be played twice over. The firſt part commonly conſiſts of four or eight

Bars, and the ſecond part has four, eight, twelve, ſixteen, or more. Little Airs are often found in Sonatas, which have this phraſe to regulate their motion.

TEMPO DI GAVOTTA, is when only the time or movement of a Gavotte is imitated, without any regard to the meaſure or number of Bars or Strains.

GAY, or GAYEMENTE, is to play or ſing in a gay, briſk, airy, lively manner.

GENUS, is a certain manner of dividing and ſubdividing the principles of melody; that is the conſonant and diſconſonant intervals into their concinnous parts. The Octave is the moſt perfect of intervals, and that whereon all the Concords depend, and in the preſent theory of Muſick the diviſion of that interval is conſidered as containing the true diviſion of the whole ſcale. The Genera of Muſick are three, the enharmonic, chromatic, and diatonick; the two firſt are variouſly ſubdivided, and even the laſt, though that is commonly reckoned to be without any ſpecies; yet different authors have propoſed diviſions under that name, without giving any particular names to the ſpecies, as was done to the other two.

GERMAN FLUTE, is an inſtrument intirely different from the common Flute; it is not, like that, put into the mouth to be played; but the end is ſtopped with a tampion or plug, and the lower lip is applied to a hole about two inches and a half, or three inches from the end. This inſtrument is uſually about a foot and a half long, rather thicker at the upper end than the lower, and has ſeven holes or ſtops, beſides that for the mouth, the loweſt of which is opened or ſtopped by the little finger preſſing on a Key, ſometimes made of braſs, ſilver, &c. like the Key in a Baſſoon

or

or Hautboy. It is an inſtrument now much in uſe, is found ſweet and agreeable when a good performer blows it, and ſerves as a Treble in a Concert. The loweſt Note on the German Flute is D, though there are Flutes made that go down to C, a Note lower, that are generally made uſe of for accompanying a voice when the Song is rather too high, and the voice cannot reach it, which throws it a whole Note or Tone lower.

GIGG, GIGA, or GIQUE, is a Jig, which is a Dance or Air very well known, of which ſome are to be played ſlow, others briſk and lively, according to the Meaſure or Time they are ſet in, and always in Triple Time of ſome kind or other.

GRADO, with the Italians, ſignifies the ſame as Degree.

GRANDEO, is great or grand, and is uſed to diſtinguiſh the great or grand Chorus from the reſt of the Muſick.

GRATIOSO, or GRATIUSEMENT, ſignifies to play or ſing in a graceful, pleaſing, and agreeable manner.

GRAVE, or GRAVEMENT, denotes a very grave and ſlow motion, ſomewhat faſter than Adagio, but ſlower than Largo. Is a part of the compoſition whoſe Notes are long and ſlow, and which the harmony of the Concords is perfectly diſtinguiſhed; and melodiouſly entertain, compoſe, and prepare the hearer for what follows. The thicker the ſtring the more grave the Note; and the Notes are ſuppoſed to be the more grave in proportion as the vibrations of the Chord are leſs quick.

GRAVITY, an affection of ſounds, whereby it is denominated deep or low, in oppoſition to an

affection of ſound, which is denominated acute or high. The relation of gravity and acuteneſs is the principal thing concerned in Muſick, the diſtinctneſs and determinateneſs of which relation gives the ſound the denomination of harmonical and muſical. The degrees of acuteneſs and gravity make the different Tones of a voice or ſound; ſo we may ſay one ſound is in tune with another when they are in the ſame degree of gravity. If two or more ſounds are compared in relation of gravity, they are either equal or unequal in the degrees of Tune; ſuch as are equal are called Uniſons, and the unequal conſtitute what we call an Interval in Muſick.

GROUP, one of the kinds of dimunitions of long Notes which in working form a kind of group, knot, or buſh. It uſually conſiſts of four or more Crotchets, Quavers, &c. tied together at the diſcretion of the compoſer.

GUITTAR, or GUITTARA, a ſtringed inſtrument with a neck like that of a Violin, has an oval body, is played on in the ſame manner as the Harp, with the fingers, and is near the ſame ſize as the Baſs Viol. This inſtrument was firſt uſed in Spain and Italy, and is much in uſe among the ladies of Great-Britain.

H

HALLELUJAH, an Hebrew expreſſion, frequently uſed in the pſalms and Jewiſh hymns, from whence it came into the Chriſtian church, meaning praiſe the Lord. It is now much uſed at the end of verſes in the pſalms on particular occaſions.

HARDIMENT, the ſame as Vivace.

HARMONICAL, ſomething belonging to Harmony.

HARMONICAL COMPOSITION, in general includes the compoſition both of Harmony and Melody; that is, Muſick or Songs both in a ſingle part and in ſeveral parts. More properly it is reſtrained to Harmony; ſo that it is diſpoſing and concerting ſeveral ſingle parts together in ſuch a manner as to make one agreeable whole. This art has been ſometimes called Counter-point.

HARMONICAL INTERVAL, the difference of two ſounds agreeable to the ear, whether in conſonance or ſucceſſion; ſo that Harmonical Intervals are the ſame with Concords, being ſo called from their being the eſſential ingredients of Harmony.

HARMONICAL PROPORTION, is when the ſtring or line is ſo divided, that the difference of the 1ſt and 2d ſhall be to the difference of the 2d and 3d, as the 1ſt is to the 3d; and in the latter caſe, the difference of the 1ſt and 2d, to the difference of the 3d and 4th, as the 1ſt is to the 4th.

HARMONICAL SERIES, a ſeries of numbers in continual harmonical proportion. If there are four or more numbers, whereof every three immediate terms are harmonical, the whole makes an harmonical ſeries of continual harmonical propoſitions, as 30 : 20 : 15 : 12 or 10.

HARMONICAL SOUNDS, is given to ſuch ſounds as always make a certain determinate number of vibrations in the time that ſome other fundamental ſound, to which they are referred, makes one vibration. Harmonical ſounds are produced by the parts of Chords, &c. which vibrate a certain number of times, while the whole Chord vibrates once. The ſtring of an Harpſichord, or

a Bell, beſides their general ſound, which is proportionate to their length, tenſion, &c. do at the ſame time yield other ſubordinate and acuter ſounds, which a nice ear can diſtinguiſh. If the breath or bellows that blows a wind inſtrument be played ſtronger and ſtronger, the tone will be continually raiſed; but this only in the ratio of harmonical ſounds. So that nature, when ſhe makes a ſyſtem of Muſick herſelf, uſes no other but this kind of ſounds, which yet had hitherto remained unknown to the muſicians, though theyhad frequently fallen into them inadvertently.

HARMONICKS, HARMONICA, a diviſion of Muſick, which conſiders the differences and proportions of ſounds with reſpect to gravity and acuteneſs, in contradiſtinction to Rythmica or Metrica. The antient Harmonicks are very general and theoretical: they reduced their doctrine into ſeven parts, namely, Sounds, Intervals, Syſtems, Genera, Tones or Modes, Mutations, and Melopæia.

HARMONY, HARMONIA, the agreeable reſult or union of ſeveral muſical ſounds heard at one and the ſame time; or the mixture of divers ſounds which together have an effect agreeable to the ear: as a continued ſucceſſion of muſical ſounds produces Melody, ſo does a continued combination of theſe produce Harmony. The antients ſeem to have been entirely unacquainted with Harmony, the ſoul of the modern Muſick. We have inſtances indeed of their joining ſeveral voices or inſtruments in conſonance; but they were either Uniſons or Octaves in every note; and ſo all performed the ſame Melody, and conſtituted one and the ſame Song. When the parts differ, not in the tenſion of the whole, but in the different

rent relations of the ſucceſſive notes, it is this that conſtitutes the modern part of Harmony.

In every compound ſound, where there are no more than three ſimple ones, there are three kinds of relations, viz. the primary relation of every ſimple ſound to the fundamental or gravity, whereby they make different degrees of Concord with it; the mutual relations of the acute ſounds with each other, whereby they mix either Diſcord or Concord into the compound; and the ſecondary relation of the whole, whereby all the terms unite their vibrations, or coincide more or leſs frequently. The proper ingredients of Harmony are Concords; and all Diſcords, at leaſt in the primary and mutual relations, are abſolutely forbidden: it is true Diſcords are uſed in Muſick, not of themſelves ſimply, but only to ſet off the Concords by their contraſt and oppoſition. Hence any number of Concords being ſuppoſed to ſtand in primary relations with a common fundamental, we diſcover whether or no they conſtitute perfect Harmony by finding their mutual relations: thus, ſuppoſe the greater third, fifth, and octave given, their mutual relations are all Concords, and therefore may ſtand in Harmony.

The perfection of Harmony depends on the three relations. Upon comparing two Harmonies together that have an equal number of terms, that which has the beſt primary and ſecondary relations is the moſt perfect: but in caſes where the advantage is in the primary relation of the one and the ſecondary of the other, there is no certain rule, though the primary is certainly the moſt conſiderable; but how the advantage in theſe ought to be proportioned to the diſadvantage in the other, or vice verſa, we know not;

ſo

ſo that a well tuned ear muſt be the laſt reſort in theſe caſes.

Harmony is divided into ſimple and compound; ſimple is that where there is no Concord to the fundamental above an Octave, the ingredients of ſimple Harmony are the ſeven ſimple original Concords, of which there can be but eighteen different combinations that are Harmony, as may be ſeen in the following table:

Fifth, Octave	2	Third greater, 5th	4	Third greater, 5th	Oct.
Fourth, Octave	3	Third leſſer, 5th	10	Third leſſer, 5th	Oct.
Sixth greater, Octave	3	Fourth, 6th greater	3	Fourth, 6th greater	Oct.
Third greater, Octave	4	Third greater, 6th gr.	12	Third gr. 6th gr.	Oct.
Third leſſer, Octave	5	Third leſſer, 6th leſſer	5	Third leſſ. 6th leſſ.	Oct.
Sixth leſſer, Octave	5	Fourth, 6th leſſer	15	Fourth leſſ. 6th leſſ.	Oct.

The Octave is compoſed of a Fifth and Fourth, or a Sixth and Third, which have a variety of greater and leſſer; out of theſe are the firſt ſix Harmonies compoſed: then the Fifth being compoſed of the greater Third and leſſer Third, and the Sixth of the Fourth and Third; from theſe ariſe the next ſix of the table, then an Octave, joined to each of theſe ſix, make the laſt ſix. Of the firſt ſix in the table each has an Octave, and their preference is according to their perfection of the other leſſer Concord joined to the Octave. In the next ſix the preference is given to the two combinations with the Fifth, whereof that which has the Third greater is beſt; then to theſe two combinations with the Sixth greater, of which that which has the Fourth is beſt. The laſt ſix are not placed laſt as the leaſt perfect, but as the moſt complex, being the mixtures of the preceding twelve. They are plainly preferable to the preceding ſix, as having the ſame ingredients and an Octave more.

Com-

Compound Harmony adds to the ſimple Harmony of one Octave that of another Octave. The variety of this is eaſily found out of the combinations of the ſimple Harmonies of ſeveral Octaves. Harmony may alſo be divided into that of Concords, where nothing but theſe are admitted; and into that of Diſcords, where they are mixed with the Concords.

Harmony is alſo applied to a ſingle voice when ſonorous, clear, and ſoft; or to a ſingle inſtrument, when it yields a very agreeable ſound.

Harp, an ancient inſtrument which the moderns have much improved, and now made of a triangular form, which is held upright between the perſon's legs that plays upon it. It has three parts; the main body of it, which conſiſts of the right ſide, is made of eight flat fronts of wood, upon which is placed the table, which has two holes made like trefoil; it has three rows of ſtrings, which in all make ſeventy-eight; the firſt row contains twenty-nine, which makes four Octaves; the ſecond row makes the half turn; the third is Uniſon with the firſt row. It's Muſick is like that of a Spinet, all the ſtrings going by Semitones, and is played on with both hands by pinching them in the ſame manner together. Some give it the name of the inverted Spinet.

Bell Harp, an inſtrument which is ſo called from the common player's ſwinging it about as a bell on it's biaſs. It is about three feet long; the ſtrings, which are of no determinate number, are of braſs or ſteel wire, fixed at one end, and ſtretched acroſs the ſound-board by ſcrews fixed at the other end. It takes in four Octaves according to the number of the ſtrings, which are ſtruck only with the thumbs, the right hand play-

playing the Treble, and the left the Baſs; and in order to draw the ſound clearer, the thumbs are armed with a little wire pin.

HARPEGGIO, or HARPEGGIATO, for which ſee ARPEGGIO.

HARPSICHORD, the moſt harmonious of all muſical inſtruments of the ſtringed kind: it is played on after the manner of the Organ, and is furniſhed with a ſet of Keys, which ſometimes amount to thirty-ſeven, the lower Keys being the real notes, and the upper Keys ſerve for Flats and Sharps; which Keys, when ſtruck, move a kind of little jacks, which alſo move a double row of Chords or Strings of braſs or ſteel, ſtretched over four bridges on the table of the inſtrument. The Thorough Baſs is frequently played on the Harpſichord, the left hand playing the real notes, and the right hand the figures over them, which fill up the other parts of the compoſition.

HAUT, ſignifies high or ſhrill; as Haut Contre, is Counter Tenor; or Haut Deſſus, the firſt Treble.

HAUTBOY, or HOBOY, an inſtrument of the wind kind, ſhaped much like a Flute, only that it ſpreads and widens towards the bottom, and is ſounded with a reed. It is uſually about two Feet long, has ten holes, though ſeven fingers are ſufficient to ſupply them. It has two Keys, one of which makes C the loweſt note on the inſtrument, the other D ſharp or E flat.

HEMIOLA, among antient muſicians, a ſort of proportion which is now called Seſquialteral.

HEMITONE, is the ſame with a Semitone, or half Tone.

HEPTACHORD, ſignified among the antients, verſes that were ſung or played on ſeven Chords, that is,

is, on ſeven different notes: alſo one of the Intervals ſo called, as containing the ſame number of degrees between the extremes.

HEPTAMERIS, the ſeventh part of a Meris; being the forty-third part of the Octave.

HEXACHORD, among the antients, now called by the moderns a Sixth. The Hexachord is twofold, greater and leſſer: the greater Hexachord is compoſed of two greater Tones and two leſs, and one greater Semitone, which make five Intervals. The leſs Hexachord is compoſed of two greater Tones, one leſſer, and two greater Semitones.

HIGH, is ſometimes uſed in oppoſition to low, and ſometimes in the ſame ſenſe with acute, in oppoſition with grave.

HILARODI, in the antient muſick, ſignified little gay ſongs, ſomewhat graver than the Ionic pieces, accompanied by ſome inſtrument, and ſung about in the ſtreets.

HOLD, or PAUSE, is marked thus 𝄐, and ſignifies that at ſuch a mark all the performers in a concert ſtop ſhort a moment, in order to join again with the greater effect: as ſilence has very powerful effects in oratory, when it is rightly managed and brought in agreeably, ſo in Muſick, which is but another way of expreſſing and exciting paſſions. Silence is ſometimes uſed to good purpoſe. Alſo the Pauſe is often ſet over the finiſhing note of a Song or Leſſon.

HORN, a muſical inſtrument of the wind kind, chiefly uſed in hunting to animate the dogs and hunters, and to call the firſt together.

HYMN, a religious Song ſet to Muſick, and ſung in churches, &c. with one or more voices.

HYPERBOTEON, among the antients, the upper or laſt Tetrachord or Fourth, and is thus called from

from it's being high or ſhrill, when compared with the other Fourths.

I

IMITATION, a kind of compoſition wherein one part imitates another, either throughout the whole piece or only during ſome meaſures, which is a ſimple imitation. Sometimes the figure of the notes alone is imitated; and that ſometimes even by a contrary motion, which makes a retrogade imitation. Imitation differs from Fuge, in regard with the former, the Repetition muſt be a 2d, 3d, 6th, 7th, or 9th, either above or below the firſt voice; whereas, if the Repetition were in Uniſon, a 4th, 5th, or 8th, higher or lower, it would be a Fuge.

INDEX, the ſame with Direct.

INGANNO, is when having done every thing proper for a cadence, a mark of ſilence is placed inſtead of the final, which the ear naturally expected, and is deceived.

INNO, ſignifies a Hymn or ſpiritual Song.

INSTRUMENT, in Muſick, are either played on by means of wind, as the Organ, Flute, Hautboy, &c. or of ſtrings, as the Harpſichord, Violin, &c.

INTERVAL, the difference of two ſounds in reſpect of acute and grave. When two or more ſounds are compared in this relation they are either equal or unequal in regard of Tune; ſuch as are equal are called Uniſons, with regard to each other, as having one Tune: the other being at a diſtance conſtitute an Interval in Muſick, which is properly the diſtance in Tune between two ſounds.

In-

Intervals are diſtinguiſhed into ſimple and compound: ſimple Interval is that without parts or diviſion; ſuch are the Octave and all within it, as the 2d, 3d, 4th, 5th, 6th, and 7th, with their varieties. Compound Interval conſiſts of ſeveral leſſer Intevals; ſuch are all thoſe greater than the Octave, as the 9th, 10th, 11th, 12th, &c. with their varieties.

This diſtinction regards practice only, becauſe, in fact, there is no ſuch thing as leaſt Interval. Beſides, by a ſimple Interval is not here meant the leaſt practiſed, but ſuch as though it were equal to two or more leſſer which are in uſe; yet when we would make a ſound move ſo far up or down, we always paſs immediately from one of it's terms to another. A compound Interval then is ſuch whoſe terms are in practice taken either in immediate ſucceſſion, or ſuch where the ſound is made to riſe and fall from one to the other, by touching ſome intermediate degree: ſo that the whole becomes an immediate compoſition of all the Intervals from one extreme to the other. What is by the moderns called a ſimple Interval, was by the antients called a Diaſtem, and the compound a Syſtem. Of the ſimple Intervals there are ſome greater and ſome leſſer, but they are always Diſcord. Uniſons, it is plain, cannot poſſibly have any variety; for when there is no difference, as in Uniſonance, which flows from a relation of equality, it is evident there can be no diſtinction: Uniſons therefore are often called Concord: but an Interval depending on a difference of tune, or a relation of inequality, admits of variety; and ſo the terms of every Interval, according to their particular relation, make either Concord or Diſcord.

Intervals may differ in magnitude, and there may be an infinite variety, according to the poſſible degrees of tune: for there is no difference ſo great or little but a greater or leſs may be conceived. It is true, with regard to practice, there are limits which are the greateſt and leaſt Intervals our ears are judges of, and which may be actually produced by voice or inſtrument. The degrees of tune are proportionable to the number of vibrarions of the ſonorous body in a given Time, or the velocity of their courſes and recourſes. Now theſe differences in tune conſtitute the Intervals in Muſick; theſe therefore muſt be greater or leſſer, as the differences are; and it is the quantity of theſe, which is the ſubject of the mathematical part of Muſick.

The antients were extremely divided about the meaſuring of Intervals: Pythagoras and his followers meaſured them by the ratios of numbers; they ſuppoſed the difference of gravity and acuteneſs to depend on the different velocities of the motions that cauſe ſound; and thought therefore that they could only be accurately meaſured by the ratios of thoſe velocities; which ratios was firſt inveſtigated by Pythagoras, on occaſion of his paſſing by a ſmith's ſhop, and obſerving a Concord between the ſound of the hammers ſtriking on the anvil. Ariſtoxenus oppoſed this; he thought reaſon and mathematicks had nothing to do in the caſe, and that ſenſe was the only judge in diſpute; the other being too ſubtil to be of any uſe. He therefore determined the Octave, Fifth, and Fourth, which are the moſt ſimple Concords, by the ear; and by the difference of the Fourth and Fifth, he found out the Tone, which he ſettled as an Interval the ear could judge of: he alſo meaſured every Interval

by

by various additions and ſubſtractions made with thoſe mentioned one with another. Now Ptolemy keeps a middle way between the two: he finds fault with one for deſpiſing reaſon, and with the other for excluding ſenſe; and ſhews how theſe two might mutually aſſiſt each other in this matter.

INTRADA, ENTRY, with which the Italians ſignifies the ſame as Prelude or Overture.

K

KEY, a certain fundamental Note or Tone, to which the whole of a Concerto, Sonata, Cantata, &c. is accommodated, and with which it uſually begins and ends. To get an Idea of the uſe of the Key, it muſt be obſerved, that, as in an oration there is a ſubject, that is ſome principal perſon or thing to which the diſcourſe is referred, and which is always kept in view, that nothing unnatural or foreign to the ſubject may be brought in, ſo in every regular piece of Muſick, there is one ſound, that is the Key, which regulates all the reſt. But there may be various Keys to which the different parts of the piece belong; but then they muſt be all under the influence of the firſt and principal Key, and have a ſenſible connection with it.

It is to be obſerved, that the Octave contains in it the whole principles of Muſick, both as to Harmony and Melody; and if either ſcale be continued to a double Octave, there will then be ſeven different orders of the degrees of an Octave, proceeding from the ſeven different letters with which the terms of the ſcale are marked; any ſound therefore of a determinate Tune may be

made the Key of the piece, by applying to it the ſeven natural notes ariſing from the diviſion of an Octave, and repeating the Octave above or below at pleaſure. The given note is applied as the principal Key of the piece, by making frequent Cadences upon it; and in the progreſs of the Melody, no other but thoſe ſeven natural notes can be admitted while the piece continues in that Key. Here too it muſt be added, that a note may have a juſt muſical relation to the ſame fundamental in one kind of diviſion, and be out of the Key with reſpect to another. Now a piece of Muſick may begin in one Key, and be led out of that into another: but a regular piece of Muſick muſt not only return to the firſt Key, but thoſe other Keys too muſt have a particular connection with the firſt; and, beſides this, thoſe other Keys muſt be ſome of the natural notes of the principal Key, though not any of them at pleaſure.

From the diſtinctions already obſerved, it is evident that there are but two different ſpecies of Keys, which ariſe according as we join the greater or leſſer 3d, theſe being always accompanied with the 6th and 7th of the ſame ſpecies, the 3d greater, for inſtance, with the 6th and 7th greater, and the 3d leſſer with the 6th and 7th leſſer: and this diſtinction is expreſſed under the name of a ſharp Key, which is that with a 3d greater, and a flat Key with a 3d leſſer; whence it is plain, that how many different caſes ſoever there be in a piece, there can be but two Keys, if we conſider the eſſential difference of Keys, every Key being either flat or ſharp, and every ſharp Key being the ſame as to Melody, as well as a flat one.

KEYS OF AN ORGAN, HARPSICHORD, &c. are thoſe little pieces in the forepart of thoſe inſtruments,

ments, by means whereof the jacks play ſo as to ſtrike the ſtrings, and wind is given to the pipes by raiſing and ſinking the ſucker of the ſound-board. Theſe are in number twenty-eight or twenty-nine, and ſome indeed thirty-ſix or thirty-ſeven. In large Organs there are ſeveral ſets of Keys, ſome to play the ſecondary Organ, ſome for the main body, ſome for the Trumpet, ſome for the echoing Trumpet, &c. When the Keys are in number twenty-eight there are twenty ſlits in thoſe large Keys, which makes the Half-notes or Semitones.

L

LA, the ſyllable by which is denoted the leaſt ſound of each Hexachord; if it begins in C it anſwers to A, if in G to E, and if in F to D.

LAMENTATIONE, is to play or ſing in a lamentable, doleful, mournful, and melancholy manner, and therefore of courſe muſt be ſlow.

LANGUIDO, LANGUENTE, and LANGUISSANT, the ſame with LAMENTATIONE.

LARGE, is a note that expreſſes the longeſt Time that is played, and is equal to eight Semibreves, is now ſeldom uſed but for the Cloſe-note upon an Organ, &c.

LARGETTO, or LARGHETTO, denotes a movement a degree quicker than Largo.

LARGO, SLOW, by which is to be underſtood a ſlow movement, one degree quicker than Grave, and two degrees quicker than Adagio.

LEGER LINES, is the lines that are added to the ſtaff or five lines, when the deſcending or aſcending notes run very low or high: there are ſometimes many of theſe lines both below and above the ſtaff, to the number of four or five.

LEGEREMENTE, is to ſing or play lightly and gently, and with eaſe.

LEGGIARDO, ſignifies to play or ſing in a briſk, gay, and lively manner.

LENTO, or LENTEMENTE, both denote a ſlow movement; as Tres Lentemente is very ſlow, and ſignifies a movement between Largo and Grave, the ſame as when the word Largo is twice repeated; but Lentemente alone is much the ſame as Largo.

LIBITUM, or AD LIBITUM, is as much as to ſay, if you pleaſe, or you may if you will.

LIBRO, or LIVRE, a book, and is often met with in the title-page of Muſick-books: thus Libro Primo, ſignifies the firſt book: Libro Secondo, the ſecond book. Alſo the ſame with Livre.

LIGATURE, is marked thus ⁀, and is uſed when the laſt note in a Bar, and the firſt note in the next Bar are joined together by the Ligature, ſo that thoſe two notes are then made as one.

LIMMA, is an Interval uſed by the antients in their ſcale, was expreſſed by $\frac{256}{243}$.

LINES, is the name of the ſtrokes drawn horizontally on paper ruled for Muſick, between which the characters and notes are diſpoſed. Their number is five; but generally there are more both above and below, which are called Ledger Lines, and which come in only now and then.

LIRA, LYRA, or LYRE, an inſtrument of the ſtringed kind much uſed by the antients. The Lyre was the firſt ſtringed inſtrument uſed in Greece, from which aroſe others differing in ſhape and number of ſtrings, as the Pſalterion, Trigon, Sambucus, Barbiton, Teſtudo, Pandoron, &c. and which were all ſtruck with the hand, a plectrum or iron rod. The modern

Lyre,

Lyre, or Welſh Harp, conſiſts of forty ſtrings, and is well known.

Lyrist, a player upon or ſinger to the Lyre, whoſe odes or ſtanzas are called Lyric verſes, anſwering to four Airs or Songs, and accompanied with the Lyre.

Long, is a note that expreſſes the longeſt Time of any made uſe of (excepting the Large), and is equal to four Semibreves, or two Breves; is now ſeldom uſed but for a Cloſe-note.

Lovre, is the name of a French dance, or Tune thereunto belonging, always in Triple Time, and the movement or Time is rather ſlow and grave.

Lute, or Leuto, an inſtrument of the ſtring kind; but is now almoſt wholly laid aſide, as being too troubleſome. It conſiſts of the table, the body or belly of which has nine ſides; the neck, which has nine ſtops marked with ſtrings; and the head or croſs, wherein are ſcrews for raiſing or lowering the ſtrings. In the middle of the table is a roſe for the paſſage of the ſound. It has alſo a bridge, to which the ſtrings are faſtened, and a piece of ivory between the head and the neck, to which the other ends of the ſtrings are fitted. The ſtrings are ſtruck with the right hand, and with the left the ſtops are preſſed.

M

Madrigale, a particular kind of vocal Muſick, formerly very much in eſteem, ſome for 2, 3, 4, 5, 6, 7, and 8 voices; and was ſo called from the kind of poetry with which it was compoſed.

Maestoso, or Maestuoso, is to play or ſing with majeſty, pomp, and grandeur, and conſequently

quently ſlow, though with ſtrength and firmneſs of the hand or voice.

MAESTRO, is Maſter: thus Maeſtro di Capella, is Maſter of the Chapel Muſick, or Maſter of Muſick only, ſignifying one of the firſt rank.

MAGAS, among the antients, ſignified two inſtruments, the one of the ſtring kind, the other a kind of Flute, which yielded very high and very low ſounds at one and the ſame time. Magas ſignifies alſo the Bridge of any inſtrument.

MAJOR, ſignifies imperfect Concords, which differ from each other by a Semitone Minor. All Concords that admit of Major or Minor are imperfect.

MANICORDION, an inſtrument in form of a Spinet, and conſiſts of fifty Chords and upwards, which are covered with pieces of ſcarlet cloth to deaden the ſound; whence it is called the dumb Spinet; and is much uſed in nunneries, on account of that ſilence the nuns are obliged to uſe in their cells.

MARCH, is a piece compoſed for the army, and is played when they are on a march, though it is often introduced into other compoſitions, always ſlow, and the notes played very diſtinctly.

MEASURE, is the ſpace of time a perſon takes between the riſing and falling of the hand or foot, in order to conduct the movement, ſometimes quicker and ſometimes ſlower, according to the ſubject ſung or played. The Semibreve holds one riſe and one fall; and this is called the whole Meaſure: the Minim one riſe or one fall; and the Crotchet half a riſe or fall, there being four Crotchets in a full Meaſure. It is called double Meaſure, when the riſe of the hand and the fall of the hand are equal. It is called triple Meaſure, when the fall is double to the riſe, or where two

Minims

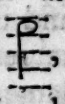
Minims are played during a fall, and but one in a riſe.

MELODY, is the effect of ſeveral muſical notes ſo placed, contrived, and diſpoſed, that the ſinging or playing them one after the other give delight and pleaſure to the ear: ſo that Melody is the effect of a ſingle voice or inſtrument, by which it is diſtinguiſhed from Harmony. However, the term Melody is chiefly applicable to the Treble, this being chiefly diſtinguiſhed by it's Air.

MEN, is leſs, or not ſo much: thus Men Allegro, ſignifies not ſo gay and briſk as Allegro alone would ſignify and require: or Men Forte, not ſo loud as Forte alone: or Men Preſto, not ſo quick as Preſto alone.

MESSA, is particular pieces of divine Muſick, frequently made uſe of in the Roman church.

MI, is the ſyllable in Sol Faing, by which is denoted the maſter-note. Whereſoever Mi is placed, the names of the next lines or ſpaces above it are Fa, Sol, La, Fa, Sol, La, and below it, are La, Sol, Fa, La, Sol, Fa.

MINIM, a note that is equal to two Crotchets, four Quavers, &c. and is half a Semibreve. It is marked thus  , or thus .

MINOR, ſignifies leſs, and denotes certain Concords or Intervals, which are lower than others of the ſame denomination by a leſſer Semitone; thus we ſay a third Minor, meaning a leſs Third; Concords that admit of Major or Minor, are called imperfect.

MINSTREL, an antient term for a fiddler or player on any other muſical inſtrument.

MIUUET,

MINUET, or MINUETTO, a graceful kind of dance ſo called, and the Tune or Air thereunto belonging is always in Triple Time, has two ſtrains, each played twice over; the firſt has four or eight Bars, the ſecond has eight Bars, and uſually ends on the final of the Mode with a pointed Minim, or whole Bar.

MODE, a particular manner of beginning, continuing, and ending a Song, &c. whereby we uſe certain notes preferable to others. According to ſome, it is the particular manner of conſtituting the Octave, as it conſiſts of ſeven eſſential notes, beſides the Key or fundamental. A Mode then is the particular order of concinnous degrees of an Octave, the fundamental note whereof may be called the Key, as it ſignifies that principal note which regulates the reſt. The proper difference then between a Mode and a Key, is this, that an Octave, with all it's natural and concinnous degrees, is called a Mode, with reſpect to the conſtitution or manner of dividing it; and with reſpect to it's place in the ſcale it is called a Key. Of the natural notes of every Mode, three go under the name of the eſſential notes, namely, the Fundamental, the Third and Fifth; their Octaves being reckoned the ſame, and marked with the ſame letters in the ſcale; the reſt are called dependents. Again, the Fundamental is alſo called the Final; the Fifth the Dominante; the Third, as being between the other two, is called Mediante.

The doctrine of the antients, with regard to Modes, is ſomewhat obſcure. It is true their number was fixed to ſeven; but afterwards conſidering the harmonical and arithmetical diviſions of the Octave, whereby it revolves into a Fourth above a Fifth, or a Fifth above a Fourth, they hence

hence conſtituted twelve Modes, making of each Octave two different Modes; but becauſe there are two of them cannot be divided both ways, there are but twelve Modes: of theſe, ſuch as were divided harmonically, that is, with the Fifths loweſt; there were ſix, which were called authentic; and the other ſix, which had the Fifths higheſt, were called plagal Modes.

That one ſhould produce Mirth, another Sadneſs, a third proper for Religion, a fourth for Love, &c. that theſe effects are owing merely to the conſtitution of the Octave, ſcarce any body will affirm. The differences in the conſtitution will, it is true, have ſome little influence: the greateſt difference is that of thoſe Octaves which have a Third leſſer, or Third greater, making what we call, on other occaſions, a ſharp and flat Key. It may be obſerved, that thoſe who give us examples in actual compoſition of their twelve Modes, frequently take in the artificial notes ♯ or ♭, to perfect the melody of their Keys, and by this means depart from the conſtitution of the Octave, as it ſtands fixed in the natural ſyſtem. The Modes are really reduceable to two, that is, the Sharp and Flat, the other differences reſpecting only the place of the ſcale, where the fundamental is taken.

MODERATO, is to ſing or play with moderation, judgment, care, and diſcretion.

MODULATION, the art of keeping in, and occaſionally changing the Key, and returning to it again without offence to the ear. Under this term is comprehended the regular progreſſion of ſeveral parts through the ſounds that are in the Harmony of any particular Key, as well as the proceeding naturally and regularly from one Key to another; the rules of Modulation, in the firſt

ſenſe,

ſenſe, belonging to Harmony and Melody. As to the manner in which the Modulation from one Key to another may be performed, ſo that the tranſition may be eaſy, no preciſe rules can be fixed; for though it be chiefly performed by the help of the Seventh greater of the Key, into which the Harmony is to be changed, whether it be flat or ſharp, yet the manner of doing it is ſo extenſive, as no rules can circumſcribe. A general notion of it may be conceived thus: The Seventh greater, in either a ſharp or a flat Key, is the Third greater to the Fifth of the Key, by which the Cadence is chiefly performed; and by being only a Semitone under the Key, is thereby the moſt proper note to lead into it. Inſomuch that the Seventh greater is never heard in any of the parts, but the ear expects the Key ſhould ſucceed it; for whether it be uſed as a Third or a Sixth, it always affects us with ſo imperfect a ſenſation, that we naturally expect ſomething more perfect to follow it, which cannot be more eaſily accompliſhed than by the ſmall interval of a Semitone major to paſs into the perfect Harmony of the Key. Hence it is, that the tranſition into any Key is beſt affected by introducing it's Seventh greater, which ſo naturally leads to it.

MONOCHORD, is a very long inſtrument with only one ſtring, made uſe of to try the tones of inſtruments by or with: it is compoſed of a rule divided or ſubdivided into divers parts, upon which the ſtring is ſtretched pretty tight over two bridges placed at the extremes, which has likewiſe a moveable bridge to ſet at ſeveral diſtances of the line, and by ſounding it at the ſeveral intervals, it will be found the ſounds or tones bear the ſame proportion to one another as the diſtances upon the line: it is ſometimes called the Harmonical

nical Canon. There are Monochords with forty-eight fixed bridges, to ſave the trouble of moving. This word alſo is applied to any inſtrument having only one ſtring.

MOSTRA, is the ſame with DIRECT, for which ſee.

MOTTETTO, are what we call Motets: they are a kind of Church Muſick, and compoſed with much art and ingenuity, ſome for 1, 2, 3, 4, or more voices, and often with inſtruments, uſually accompanied with a thorough Baſs. They are of the ſame kind or nature in divine Muſick, as Cantatas are in common Muſick.

MOUTH PIECE, is what is put into the end of the tube of a French Horn and Trumpet, for the lips to preſs upon when they are blown. There is now uſed a Mouth Piece for a German Flute, which is made round and puts on to it, and in which there is a piece of ivory fixed that is put exactly on the hole, and is then blown like a common Flute; but is very imperfect, and never uſed by a maſterly hand on the inſtrument.

MUSICK, is one of the ſeven ſciences called liberal, comprehending alſo among the mathematical; and it is the art of diſpoſing and conducting ſounds, conſidered as acute and grave. It is a ſcience that teaches how ſound, under certain meaſures of Time and Tune, may be produced, and ſo ordered and diſpoſed as, either in conſonance or ſucceſſion, or both, they may raiſe agreeable ſenſations. From this the ſcience naturally divides into two parts, viz. ſpeculative and practical.

Speculative Muſick is the knowledge of the materia muſica, or how to produce ſounds in ſuch relation of Time and Tune as ſhall be agreeable in conſonance or ſucceſſion, or both; by which is not meant the actual production of theſe ſounds

by

by an inſtrument or voice, but the knowledge of the various relations of Tune and Time, which are the principles, out of which the pleaſure ſought is derived.

Practical Muſick ſhews how the principles are to be applied, or how ſounds in the relation they bear to Muſick may be ordered, and variouſly put together in conſonance or ſucceſſion, ſo as to anſwer the end. And this is what we call the art of compoſition, which is properly the practical part of Muſick.

Some will add a third branch, that is, the knowledge of inſtruments; but as this depends altogether on the firſt, and is the only application and expreſſion of it, it cannot properly come under the definition, and of conſequence is no part or diviſion of the ſcience.

The firſt branch, which is the contemplative part, divides itſelf into two; the knowledge of the relations and meaſures of Time, and the doctrine of Time itſelf. The former is properly what the antients called Harmonica, containing an explanation of the grounds, with the various meaſures and degrees of ſounds, in reſpect of the Tune: the latter is what they call Rhythmica, becauſe it treats of the number of ſounds with reſpect to Time, containing an explanation of the meaſures long or ſhort, or ſwift and ſlow, in the ſucceſſion of ſounds. The ſecond branch, or the practical part of Muſick, as naturally divides into two parts; that correſponding to the Harmonica, the antients called Melopœia, as containing the rules of making ſongs, with reſpect to tune (though we have no reaſon to think they had any thing like compoſition in parts.) That which anſwers to the Rhythmica, they called

Rhyth-

Rhythmopœia, containing rules for the application of numbers and time.

Muſic appears to have been one of the moſt antient arts; and of all others, vocal Muſick muſt undoubtedly have been the firſt kind. Men could not be long in obſerving the various ſounds of chords or ſtrings, which might give riſe to ſtringed inſtruments. And for pulſative inſtruments, as Drums and Cymbals, they might ariſe from the obſervation of the hollow noiſe of concave bodies.

As the accounts we have of the inventors of muſical inſtruments among the antients are very obſcure, ſo alſo are the accounts what thoſe inſtruments were; we ſcarce know any thing of them beſides their bare names.

The general diviſion of inſtruments is, firſt, into the ſtringed kind, of which we hear of the Lyra or Cythara, Pſaltery, Trigon, Sambucus, Magade, Barbicon, Summicium, and Pandoron, which were all ſtruck with the fingers, or Plectra: ſecond, the wind kind, of which we hear of the Tibia, Fiſtula, Hydraulic and other Organs, Tubæ, Cornua, and Litunus: third, into the pulſative kind, of which we hear of the Tympanum, Cymbalum, Syſtrum, Crepitaculum, and Tintinabulum. Muſic has been in the higheſt eſteem in all ages and among all people; nor could authors expreſs their opinions of it ſtrongly enough, but by inculcating that it was in heaven, and was one of the principal entertainments of the gods, and of the ſouls of the bleſſed.

The name is ſuppoſed to be formed of Muſa, Muſe; the Muſes being ſuppoſed to be the inventors thereof. The effects aſcribed to it by the antient writers are almoſt miraculous; by means hereof diſeaſes have been cured, unchaſtity corrected,

rected, ſeditions quelled, paſſions raiſed and calmed, and even madneſs occaſioned. There has been many diſputes lately among the learned, whether the antients or moderns beſt underſtood and practiſed Muſick; ſome maintaining that the antient art of Muſick, by which ſuch wonderful effects were performed, is quite loſt; others maintaining that the true ſcience of Harmony is now arrived to greater perfection than was known or practiſed among the antients, which I verily believe to be the caſe. For as to the theory of Harmonicks, it is certain we underſtand it better than they did, becauſe we know all that they knew, and have made conſiderable improvements on their foundations. With regard to practice, it may be obſerved, that among the antients, Muſick included Harmony, Rhythmus, and Verſe. The antients do not appear to have thought of the Concert or Harmony of parts, which is a modern invention, and may be aſcribed to Guido Aretine, a Benedictine friar; who was the firſt who introduced the uſe of the ſtaff with five lines, on which, with the ſpaces, he marked his notes by ſetting a point up and down upon them, to denote the riſe and fall of the voice. Another invention of his was to apply the ſix muſical ſyllables Ut, Re, Mi, Fa, Sol, La, which he took out of the hymn of St. John the Baptiſt. The next conſiderable improvement was in 1330, when Dr. Muria, of Paris, invented the different figures of notes which expreſs the different length or time of every note, at leaſt their relative proportions to one another, now called Longs, Breves, Semibreves, Crotchets, Quavers, Semiquavers, Demiſemiquavers, &c. In ſhort, we may venture to ſay, from what we find wrote on this ſubject, that Muſick did not begin to arrive

at

at any tolerable degree of perfection 'till towards the end of the laſt century, when the inimitable Correlli, and the great Purcel, obliged the world with their moſt agreeable and harmonical compoſitions; then it was that Muſick begun to advance apace, and receive various improvements from many other ingenious compoſers and performers of ſeveral nations, but in particular the Italians and Engliſh. And for theſe thirty or forty years laſt paſt it is amazing what number have applied themſelves to this art; among whom the excellent Mr. Handel himſelf, deſervedly named the prince of muſicians, both for his compoſitions and performance on the Organ and Harpſichord, has abundantly and wonderfully performed his part.

MUTE, is an inſtrument made of braſs or lead, and is made in ſuch manner that it puts on to the bridge of the Violin, &c. to deaden or damp the ſound of the inſtrument, and when it is put on, the inſtrument can hardly be heard into an adjoining room.

N

NAKOKUS, a muſical inſtrument: it conſiſts of two braſs plates, which are ſuſpended by ſtrings, and are ſtruck together ſo as to beat Time: it is much uſed among the Egyptians in their Coptic churches, and in the Mahometan proceſſions.

NATURAL, is a term variouſly uſed: thus Natural Muſick is properly the ſame with Vocal, in oppoſition to that called Artificial, or that performed on inſtruments. Natural Harmony is what is produced by the natural and eſſential Chord of the Mode.

A Natural Note is uſed to contradict thoſe Flats and Sharps that are ſet at the beginning of a ſtave, and is marked thus ♮ before the note, which note being before made a flat or ſharp note, by a flat or a ſharp being ſet on that note on the beginning of the lines or ſtave, reduces it to it's Natural note.

NECESSARIO, is a word prefixed to certain parts in Muſick: that is, Canto Neceſſario, is the ſame with Concertante; and A Duo Violino Neceſſario, ſignifies it muſt be played by two Violins.

NETE DIEZEUGMENON, among the antients, one of the Chords of the Greek ſyſtem, which anſwers to the E ſemi of the third Octave of the moderns.

NETE HYPERBOLEON, among the antients, the higheſt and moſt acute of the ſtrings of the Lyre or the antient ſcale: it anſwered to the A La Mi of the third Octave of the Organ or modern ſyſtem.

NETE SYNEMMENON, in the antient Muſick, the higheſt Chord of a Tetrachord, or Fourth, of the Greek ſyſtem, added to make B Flat fall between the Meſe and Parameſe of our A and B, which 'till then had the interval of a note major between them. This Chord has the ſame ſound with the Paranete Diezeugmenon, or our D, by B Flat.

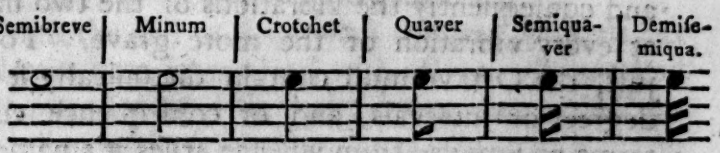
NON, ſignifies not: thus Non Troppo Largo, not to ſlow; Non Troppo Preſto, not too quick.

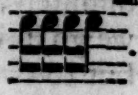
NONA, nine, or the ninth in number: thus Opera Nona, is the ninth Opera.

NOTE, is the characters which mark the ſounds; that is the riſing or falling of the voice, or the ſwiftneſs and ſhortneſs of it's motions.

The

The characters and names of ſuch Notes as are now in uſe at preſent are as follow:



Obſerve, that the Semibreve is as long as two Minums; the Minum as two Crotchets; the Crotchet as two Quavers; the Quaver as two Semiquavers; the Semiquaver as long as two Demiſemiquavers. The Quavers are ſometimes drawn through and joined in this manner , and the Semiquavers in this manner  .

O

OBLIGATO, is neceſſary, or expreſsly: thus Con-lagotto Obligate, on purpoſe for the Baſſoon; Con Viola Obligate, for the Viol; A Doi Violini Obligati, on purpoſe for two Violins; or Con il Violincello Obligati, ſignifies that the Violencello part is very neceſſary to be performed, and therefore muſt not be left out. It is alſo uſed to ſignify the ſame as Neceſſario or Concertante.

OBOE, or OBOY, is the ſame as Hautboy, or Hoboy; but the proper way of ſpelling it is Hautboy.

OCTAVE, or OCTAVA, an harmonical Interval, which conſiſts of eight Tones or Degrees of ſound. The moſt ſimple perception the ſoul can have of true ſounds, is that of Uniſon; on account of the vibrations beginning and ending there. The next to this is the Octave, wherein

the more acute ſound makes preciſely two vibrations, while the graver and deeper makes one; and conſequently the vibrations of the two meet at every vibration of the more grave. To be juſt, the Octave muſt contain diatonically ſeven degrees or intervals, and of conſequence eight terms or ſounds, from whence ariſes it's name.

Hence it is that Octave and Uniſon paſs almoſt for the ſame Concord. The Octave containing in it all the other ſimple Concords; and the degrees being the differences of theſe Concords, it is evident the diviſion of the Octave comprehends the diviſion of all the reſt.

The compoſition of Octaves may be carried on infinitely, yet three or four is the greateſt length we go in common practice. The old ſcales went but to two, or at moſt to three Octaves, which I believe is the full compaſs of an ordinary voice, though ſometimes an active Muſician would take the liberty to ſurprize them by running through greater extremes.

It may be obſerved, that any wind inſtrument being over-blown, the ſound will riſe to an Octave, and no other Concord; which may be aſcribed to the perfection of the Octave, and it's being next to Uniſon.

OMNES, All, is of much the ſame uſe and ſignification as Tutti, for which ſee.

OPERA, is a dramatic compoſition ſet to Muſick, and ſung on the ſtage, accompanied with inſtruments, rich machines and extraordinary habits: the Venetians are agreed to be the firſt inventors of this manner of acting, it being the chief glory of their Carnival. Now they are in great eſteem in England, and are for the greateſt part ſet to Muſick by the late Mr. Handel. Bruyere

ſays

ſays, it is eſſential to the Opera to keep the mind, the eyes, and ears, in an enchantment.

From the firſt of the Italian theatre, Muſick has always been intermixed with action: the method of introducing it into the drama has varied according to the ſeveral junctures. At firſt, it began with the Chorus, always being ſung; then the prologues, interludes in verſe, and epilogue: but when the theatre, by the final productions of a more poliſhed age, began to improve, the practice of intermixing Muſick with the repreſentation of true tragedies or comedies, wore out in about 20 or 30 years, and both were repreſented in the ſimplicity and taſte of the ancients, tragedy having a Chorus that declaimed, and comedy a prologue that was repeated. By this ſudden change, we may eaſily conceive, that the uſe of Muſick was quite laid aſide, becauſe inconſiſtent with theſe regular repreſentations, and deſpicable, as being one of the parts of farce, which had been juſt aboliſhed.

Formerly the Opera comprehended all ſubjects; but ſince the machinery has been laid aſide, it deals no longer in fables, paſtoral, divinities, and the like, but confines itſelf entirely to hiſtory. The old Operas that have come to our hands, are proofs of the Italian genius in treating hiſtorical ſubjects: but at preſent, a barrenneſs of imagination ſeems to have ſucceeded this fertility; the French tragedies being frequently pillaged to furniſh out their plans, their ſcenes, and even their thoughts.

OPERA, alſo ſignifies (in the title page of muſick-books) Work, as Opera prima, the firſt work; Opera ſeconda, the 2d work; Opera terza, the 3d work; and ſo on to 4th, 5th, 6th, &c.

ORATORIO, a ſort of ſacred drama of dialogues; containing Recitativos, Duettos, Trios, Ritornellos, Choruſſes, &c. The ſubject of the piece is generally taken from the ſcriptures, or life of ſome ſaint, &c. The Muſick for the Oratorio ſhould be in the fineſt taſte, and beſt choſen ſtrains. They are much uſed at Rome in time of Lent; and of late in England, the inimitable Handel being the inſtrument of bringing them to the greateſt perfection ever known; his Oratorios being moſt aſſuredly the fineſt and beſt in the world.

ORCHESTRA, among the ancients, the lower part of the theatre, made in form of a ſemicircle, and ſurrounded by the ſeats: with us it ſignifies that part of the theatre where the muſicians ſit with their inſtruments to perform.

ORGAN, the largeſt and moſt harmonious of all wind inſtruments much uſed in churches. The invention of it is very ancient; though it is agreed it was very little uſed till the 8th century. It ſeems to have been borrowed from the Greeks. St. Jerome mentions one with twelve pair of bellows which might be heard a mile; and another at Jeruſalem, which might be heard to the Mount of Olives.

The modern Organ is a buffet, containing ſeveral rows of pipes. The ſize of the Organ is generally expreſſed by the length of its largeſt pipe; thus we ſay an organ of 32 feet, of 16, of 8, and of 2 feet. Church Organs conſiſt of two parts, that is, the main body, called the great Organ; and the poſitive, or little Organ, which is a ſmall buffet, commonly placed before the great Organ.—The Organ has at leaſt one ſet of Keys, when it has only one body, and two or three when it has a poſitive or chair organ; though

large

large Organs have ſometimes four or five ſets of Keys; beſides which the Pedals or largeſt Pipes have their Keys, the Stops or Touches whereof are played by the feet. The Keys of the Organ are uſually divided into four Octaves, *i. e.* the 2d Sub-Octave, 1ſt Sub-Octave, Middle Octave, and 1ſt Octave. Each Octave is divided into 12 Stops or Frets, whereof the ſeveral black ones mark the natural ſounds, and the five white, the artificial ones, that is, the Sharps and Flats; ſo that the Keys uſually contain 48 Stops or Touches. Some Organiſts add to that number one or more Stops, in the 3d Sub-Octave as well as in the 2d. The Pedals have two or three Octaves at the pleaſure of the Organiſt, ſo that the number of Stops is indeterminate.—Each Key or Stop, preſſed down, opens a Valve or Plug which correſponds lengthwiſe with as many holes as there are rows of Pipes on the Sound-board: the holes of each row are opened and ſhut by a Regiſter, or Ruler pierced with 48 holes; by drawing the Regiſter, the holes of one row are opened, becauſe the holes therein correſpond with the holes of the Sound-board; ſo that, by opening a Valve, the wind brought into the Sound-board, by a large pair of bellows, finds a paſſage into the Pipes, which correſpond to the open holes of the Sound-board: but by puſhing the Regiſter, the 48 holes thereof not anſwering to any of thoſe of the Sound-board, that row of Pipes anſwering to the puſhed Regiſter are ſhut. Whence it follows, that by drawing ſeveral Regiſters, ſeveral rows of Pipes are opened; and the ſame thing happens, if the ſame Regiſter correſpond to ſeveral rows. Hence the rows of Pipes become either ſimple or com-

pound; ſimple when only one row anſwers to one Regiſter; compound when to ſeveral.

The Pipes of the Organ are of two kinds; the one with mouths like our Flutes; the other with Reeds. They are made of pewter, of lead mixed with tin, and of wood. Thoſe of pewter are always open at their extremities; their diameter is very ſmall, and their ſound very clear and ſhrill. Thoſe of lead, mixed with tin, are larger; the ſhorteſt open, the longeſt are quite ſtopped; the mean ones partly ſtopped. The wooden Pipes are made ſquare, and their extremity ſtopped with a Valve, or Tampion of leather. The ſound of the wooden and leaden Pipes is very ſoft; the large ones ſtopped, are uſually of wood; the ſmall ones of lead. The longeſt Pipes give the greateſt ſound, and the ſhorteſt the moſt acute; their lengths and widths are made in the reciprocal ratios of their ſounds, and the diviſions regulated by their Rule, called Diapaſon. But the Pipes that are ſhut, are the ſame length as the open ones, which yield the ſame ſound. Uſually the longeſt Pipe is 16 feet, though in extraordinary Organs it is 32. The pedal Tubes are always open, though made of wood or lead.

HYDRAULIC ORGAN, a machine that plays by means of water inſtead of wind. Of theſe there are ſeveral in Italy in the grottoes of vineyards. Cteſebes of Alexandria is ſaid to have firſt invented Organs that played by compreſſing air with water, as is ſtill practiſed.

ORGANICAL, among the ancients, that part performed by inſtruments. The Organical comprehended three kinds, viz. the wind inſtruments, as Trumpets, Flutes, Hautboys, &c. ſtringed

ſtringed inſtruments, as Lutes, Lyres, Violins, Harpſichords, &c. and pulſative inſtruments, as Drums, &c.

ORGANIST, one who performs or plays on the Organ, and is generally underſtood of him who plays in the church, and receives the ſalary appointed for the Organiſt; and of him who teaches the Organ.

ORGANO, ſignifies the Thorough Baſs, uſually ſcored with figures over the notes, for the Harpſichord, Baſs Viol, &c.

ORGANO PICCIOLO, a chamber or little Organ, uſed to play in a ſmall room: about two or three feet is the length of the largeſt Pipe; it is made in a ſmall Buffet, like the poſitive or little Organ of the church.

OVERTURE, opening, the ſame as prelude; uſed for the ſolemnities at the beginning of a publick act or ceremony, as an Opera, Tragedy, Concert of Muſick, &c. A Concert of Muſick is ſeldom opened with any thing elſe but an Overture, as they are compoſed and played in a bold ſtriking ſtrain, and commands attention.

P

PANDORON, an inſtrument reſembling the Lute, and has the ſame number of Strings, but they are of braſs; its Frets are of copper, like thoſe of the Ciſtre; its rims of its tables are ribs cut in ſemicircles; and the back flat like that of the Guitar; uſed among the ancients.

PARANETE, a certain Note or Chord of the Greek Scale.

PAROLO, ſignifies word, or words in general, but more particularly they are to be underſtood of

thoſe words, of which a Song or Cantata is compoſed.

PART, or PARTE, is part: thus, Parte prima, firſt part; Parte ſeconda, ſecond part; Parte Baſſo, baſs part.

PARTITION, the diſpoſition of the ſeveral parts of a ſong ſet on the ſame leaf; in one part the Treble, in another the Baſs, &c. that they may be all ſung or played ſeparately or jointly.

PASSACAGATIO, a kind of air ſomething like a Chacoon, but the movement more ſlow and grave.

PASSAGE, or PASSO, a part of an air or tune, conſiſting of ſeveral notes, laſting one, two, or at moſt three meaſures, in the beginning of a piece, which is afterwards imitated in the other notes of the piece, not with the ſame chords or notes, but only by obſerving the ſame motion, number and figure, as in the notes of the firſt paſſage.

PASSEPIED, is an air much like a minuet, only it muſt be played more briſk, lively, and with ſpirit.

PASTORAL, the words are ſomething relating to ſhepherds, and the air is compoſed in a ſweet, gentle, and eaſy manner, in imitation of thoſe airs which ſhepherds are ſuppoſed to play.

PATHETIC, this term is uſed for ſomething very moving, expreſſive, or paſſionate, and is capable of exciting pity, compaſſion, anger, &c. The Chromatic genus, with its greater and leſſer ſemitones, either deſcending or aſcending, is proper for the Pathetic; as is alſo an artful management of diſcords, with a variety of motions, now briſk, now languiſhing, now ſwift, now ſlow.

PAUSE, or HOLD, a character of ſilence, or reſt, called by ſome a mute figure; as it ſhews ſome

part

part is to be ſilent, while the reſt continue the piece; alſo uſed for the ſake of fuge, or imitation, or to give a breathing time. See HOLD.

PENTACHORD, among the ancients, an inſtrument with five ſtrings made of bullock's leather, ſtruck with a plectrum made of goat's horn. Any muſical inſtrument that has five ſtrings is called Pentachord.

PENTATONON, in ancient Muſick, a Concord; now called by us a redundant ſixth.

PENULTIMATE, is the ſame with what the Greeks called Paranete; though ſome will have the Paranete to be only the next chord to the Ultimate.

PENULTIMATE, of the ſeparate Paranete Diazeugmenon, a name the ancients gave to one of the chords of their Lyre, or Syſtern, anſwering to D, La, Re, of the 3d Octave of the modern ſyſtem.

PENULTIMATE, of the acute Paranete Hyperboleon, a chord of the ancient ſyſtem, anſwering to the G, Re, Sol, of the 3d Octave of the modern ſyſtem.

PER ARSIN AND THESIN, the former denotes when a ſong, counterpoint, fuge, &c. aſcend in the notes from grave to acute; and per Theſin, when they deſcend from acute to grave.

PERFECT, denotes ſomething that fills and ſatisfies the ear and the mind; in which ſenſe we ſay perfect Cadence, perfect Concord. The word Perfect, when joined to the words Mode and Time, uſually expreſſes Triple Time, or Meaſure; in oppoſition to Double Time, which the ancients called imperfect.

PERFIDIA, denotes an affectation of doing always the ſame thing, purſuing the ſame deſign, continuing the ſame motion, the ſame figures of notes, and the ſame paſſage.

PHAN-

PHANTASTIC, is applied to a compoſition that is compoſed in a free, eaſy, and gentle manner, proper for inſtruments.

PIANO, ſignifies low or ſoft, that is, that part of the air or ſtrain where it is put muſt be played ſoftly, or like a gentle echo. Piu Piano is very ſoft or low. Pianiſſimo is extreme ſoft and low, ſo that the voice or inſtrument is almoſt loſt in the air.

PIENO, ſignifies full; and is uſed inſtead of the word Tutti, Grande, or Groſe; as Pieno Choro, full chorus.

PIEFFERO, is a ſmall Flute or Flagelet.

PIFFARO, an inſtrument nearly reſembling the Hautboy.

PITCH PIPE, is an inſtrument uſed by ſingers to take their pitch or height; is blown like a Flute, and is drawn out to any note or half note you want, as there are different ſizes of them.

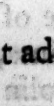
PIU, a little more, and increaſeth the ſtrength and ſignification of the word it is joined with; as Piu Allegro, a little more gay and briſk than the word Allegro alone requires; or Piu Preſto, is to play ſomewhat quicker than it would be without Piu being joined to it.

PIVA, a Hautboy is ſometimes ſo called.

POCO, ſignifies a little leſs, and is juſt the contrary to Piu, as it leſſens the ſtrength and ſignification of the word it is joined with; as Poco Allegro, not quite ſo briſk as Allegro alone requires; or Poco Preſto, not quite ſo quick as the word Preſto when put alone; or Poco Largo, not quite ſo low as it would be without Poco being added to it.

POINT, or Dot, a Point is uſed to raiſe the value of a note, and prolong its time one half; as a

Point

Point added to a Minum thus  makes it equal to three Crotchets, and ſo of the other notes.

Point, a mark or note, anciently uſed to diſtinguiſh the tones or ſounds; hence we call it ſimple Counter-point, when a note of the lower part anſwers to that of the upper; and figurative Counter-point, when any note is ſyncopated, and one of the parts makes ſeveral notes or inflexions of the voice, while the other holds on.

Posaune, or Sackbut, an inſtrument made uſe of as a Baſs to a Trumpet.

Positive, denotes the little Organ uſually placed behind or at the feet of an Organiſt, played with the ſame wind, and the ſame bellows, and conſiſts of the ſame number of Pipes with the large Organ, only proportionably ſmaller; This is properly called the Choir Organ.

Prelude, Preludio, or Preludium, the firſt part or beginning of a piece of Muſick is often ſo called; and is much the ſame as Overture. Or it is an irregular air or flouriſh, which the muſician plays off hand, to ſee if his inſtrument be in tune, and to lead him on to the piece going to be played.

Presa, a character or mark, ſhewing when and where a performer in a Concert is to begin to ſing or play; but in particular, in Fuges or Canons it is thus marked + over the note at which the 2d part begins to follow or imitate the 1ſt: if it is repeated a 2d time, it is to ſhew the place where the 3d part begins to imitate the 2d. It is uſed only among the Italians.

Presto, intimates to perform very quick or faſt; Preſtiſſimo is exceſſive quick; or Men Preſto, not too quick; and Poco Preſto not very quick.

Prima, or Primo, the firſt, or number one. This word

word is often uſed in the title page of Muſick when it is the firſt work, as Opera Prima, the firſt Opera; or Violino Primo, firſt Violin; Canto Primo, the firſt Voice; Viola Primo, firſt Viol.

PROLATION, is the art of ſhaking, or making ſeveral inflections of the voice or ſound on the ſame note or ſyllable.

PRONTA, intimates quick or nimbly without loſing time.

PSALM, a divine ſong or hymn. Moſt of the pſalms have a particular title ſignifying either the name of the author, the perſon who was to ſet it to Muſick or ſing it, the inſtrument that was to be uſed, or the ſubject and occaſion of it.

PSALMIST, a compoſer or ſinger of pſalms, hymns, or divine ſongs.

PSALMODY, the art of ſinging or playing the muſical tunes of the pſalms upon inſtruments. Pſalmody was always eſteemed a conſiderable part of devotion, and uſually performed in the ſtanding poſture. The plain ſong was ſometimes uſed, being a gentle inflection of the voice not much different from reading, like the chant of our cathedrals: at other times more artificial compoſitions were uſed, like our anthems. The uſe of muſical inſtruments, in the ſinging of pſalms, ſeems to be as ancient as Pſalmody itſelf; the firſt pſalm we read of, being ſung to the Timbrel. When the uſe of Organs was introduced into the Chriſtian Church, is not certainly known.

PSALTERY, a muſical inſtrument uſed by the ancients to play their pſalm tunes upon, it was of wood, and had ſtrings ſomething like our Harp: the modern Pſaltry is a flat inſtrument in a triangular form, ſtrung with 3 rows of ſtrings of iron, or braſs wire, tuned to an Uniſon or an Octave,

Octave, raiſed upon two Bridges, which are upon two ſides, and ſtrings extended from ſide to ſide; it is ſtruck with a Plectrum or iron rod, and ſometimes with a crooked ſtick. Its cheſt or body reſembles that of a Spinet.

Q

QUARTFAGOTTO, is a ſmall Baſſoon.

QUARTA, or QUARTO, ſignifies Four, or the 4th in number; as Opera Quarta, the fourth Opera; Violino Quarto, the fourth Violin.

QUATUOR, is Muſick ſo called when compoſed for four voices.

QUAVER, a meaſure or note of time equal to half a Crotchet or an eight of a Semibreve, and marked thus, or thus . It is equal to two Semiquavers, and four Demiſemiquavers.

QVAVERING, to ornament a ſong or note by ſhaking or expreſſing the trill, or deſcanting, or making a diviſion with the voice.

QUINQUE, is a compoſition of Muſick for five voices.

QUINTA, or QUINTO, ſignifies Five, or the number 5; as Opera Quinta, the fifth Opera; Libra Quinto, the fifth Book.

R

RE, the ſecond note in the Gammut, Ut, Re, Mi, Fa, Sol, La; though Ut and Re are now left out, the other four anſwering the purpoſe of all the ſix.

RECITATIVO, or RECITATIVE, the Adagio or grave parts in Cantatas, Motets, Operas &c. have generally this word fixed thereto, by which is meant a kind of ſinging that differs very little from ordinary pronounciation, ſuch as that in which

which the actors at the opera or theatre deliver their ſpeeches when they are to expreſs ſome action or paſſion, or relate ſome event or deſign. Notwithſtanding this ſort of compoſition is noted in true time, the performer is at liberty to alter the Bars, or Meaſure, according as his ſubject requires; hence the Thorough Baſs is to obſerve and follow the ſinger, and not the perſon that beats time.

REDITTA, the ſame as Repeat, Replica, Replicato, and Repreſa, all which ſignify to repeat.

REEDS, ſuch as the Baſſoon or Hautboy is blown with, they are put in at the top of the inſtrument and preſſed cloſe with the lips. They are made of two fine pieces of cane joined together by thread, and a ſmall round pipe of braſs at the bottom; and if they are not made by a perſon well ſkilled, are actually of no worth.

REGOLA, or REGULA, the ſame as Canon, which ſee.

REHEARSAL, an experiment of ſome compoſition generally made in private, as before the play, a concert, or the opera, previous to its performance in publick, in order to render the performers more perfect in their reſpective parts.

REPEAT, a character marked thus (:S:) ſhewing that ſo much of the piece that was laſt played or ſung, muſt be repeated or gone over again, and this mark is always ſet where the Repeat begins, and continues to the end of the Strain. The Repeat ſerves inſtead of writing the ſame thing twice over. When the Double Bar has dots on each ſide of it, it then ſignifies both the firſt and laſt part muſt be played twice over; if dotted only on one ſide, it ſhews that that part which the dots are in muſt be played twice, and the other part only once.

REPERCUSSION,

REPERCUSSION, a frequent repetition of the ſame ſound. It often happens in the modulation, where the eſſential Chords of each mode of the harmonical Triad are to be ſtruck oftener than the reſt: and of theſe three Chords the two extremes i. e. the final and predominant one oftener than the middle one.

REPETITION, denotes a reiteration or playing over the ſame part of a compoſition whether it be a whole Strain, part of a Strain, or double Strain. When the ſong ends with a repetition of the firſt Strain, or part of it, the repetition is denoted thus, Da Capo, or D. C. that is, from the beginning. Repetition is alſo uſed when after a little ſilence one part repeats or runs over the ſame notes, the ſame intervals, the ſame motions, and, in a word, the ſame ſong which a firſt part had already gone over during the ſilence of this, and is much the ſame as figure.

REPIENO, or REPIANO, denotes Full, and much the ſame as Chorus, is uſed to diſtinguiſh thoſe inſtruments in Concertos, which play only now and then, to fill up from thoſe who play throughout the whole Concerto.

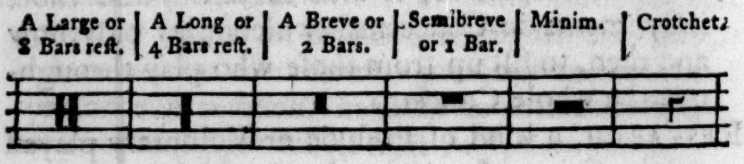
RESEARCH, a kind of Prelude or Voluntary played on the Organ, &c. wherein the performer ſeems to look out for the ſtrains and touches of Harmony, which he is to uſe in the regular piece going to be played.

RESIN, is uſed to rub on the hair of the Bow for Violins, &c. Black Reſin is the beſt for the purpoſe, but if you cannot get that I would adviſe you to take ſome common Reſin, and melt it in an earthen pot over the fire, and when it is melted, all the groſs particles will fall to the bottom, then pour off the top, and when hard you will have excellent Reſin.

RESOLUTION, is when a Canon or Fuge which is perpetual is not wrote on a line, or in one part, but all the voices that are to follow the guide or firſt voice are wrote ſeparately, either in ſcore, i. e. in ſeparate lines, or in ſeparate parts, with the pauſes each is to obſerve, and in the proper tone to each.

RESONANCE, reſounding, a ſound returned by the air, incloſed in the bodies of ſtringed inſtruments, as Lutes, &c. or even in the bodies of wind inſtruments, as Flutes, Hautboys, &c. In the Hautboy the tune of the reed is always the ſame, being a ſort of Drone, the chief variety whereof is in the tune of Reſonance produced in the mouth, by the greater or leſs aperture, and various motions of the lips.

REST, or PAUSE, is a Reſt or Interval of time, during which there is an intermiſſion of the voice or ſound, thus we ſay, a Semibreve Reſt, Minim Reſt, &c. they are marked as follow:



Whenever any of theſe occur, you give over playing or ſinging while the 8 Bars, 4, 2, 1, or whatever the Reſt is, is over, then you begin again. Great care ſhould be taken to make the performer exact, and to have a good notion of his Reſts, as well as the Notes, or elſe he will never be able to play in Concert.

RICER-

RICERCATE, a kind of extemporary Prelude or Overture, the ſame as is now called Voluntary.

RIGADOON, a piece of Muſick always in Triple Time, ſet to a French dance, generally gay and briſk, borrowed from Provence, and performed in figure by a man and woman.

RIGOL, a kind of muſical inſtrument, conſiſting of ſeveral ſticks bound together, only ſeparated by beads. It makes tolerable Muſick, on being well ſtruck with a ball at the end of a ſtick.

RITORNELLO, a Ritornei, thoſe ſhort Symphonies for Violins, Flutes, or other inſtruments are ſo called, which either begin a few Bars before a ſong, and ſometimes play a few Bars in the middle of a ſong, and alſo very often plays a few Bars after the ſong is ended.

RONDEAU, or ROUNDO, all ſongs or tunes which end with the firſt Part or Strain are ſo called, let them be Minuets, Jigs, Sarabands, Gavots, or any other kind of Air, and therefore they commonly have the words Da Capo, or D. C. at the end of them, to ſignify that the firſt part muſt be begun again; and generally at the end of that firſt part, there is placed a Hold to ſhew that it muſt be concluded there.

S

SACKBUT, an inſtrument of the wind kind, being a ſort of Trumpet, though different from the common Trumpet both in form and ſize: it is uſed to play a Baſs, and is contrived to be drawn out or ſhortened, according to the tone required, whether grave or acute. It is called by the Italians Trombone.

It takes aſunder in four pieces, and has a wreath in the middle, which is the ſame tube only twiſted twice, or making two circles in the middle of the inſtrument, by which means it is brought down one-fourth lower than its natural tone: It has two pieces or branches on the inſide which do not appear, unleſs drawn out by an iron bar, and lengthens it till it hit the tone required. This inſtrument is uſually eight feet long, without the circles, and without being drawn out: but when it is extended to its full length, it is uſually fifteen feet: the wreath is two feet nine inches in circumference.

SALMO, or SALMODIA, a Pſalm, or to ſing pſalms.

SALTERELLA, a particular kind of Jig ſo called, and is always in Triple Time.

SAMBUCUS, an antient inſtrument of the wind kind, it much reſembled a Flute; and its name probably taken from Elder, it being made of Elder, which the Latins called Sambucus.

SARABAND, a kind of Air or Compoſition, always in Triple Time, and played grave and ſerious. A Saraband and Minuet are very much alike in ſeveral reſpects, excepting the different Time or Movement they are played in. A Minuet and Paſſepied differ in the ſame manner.

SCALE, is a denomination given to the arrangement of the ſix Syllables invented by Guido Aretine, Ut, Re, Mi, Fa, Sol, La, called alſo Gamut. It bears the name of Scale, by reaſon it repreſents a kind of ladder, by means whereof the voice riſes to acute, or deſcends to grave, each of the ſix Syllables being as it were one ſtep of the ladder. Scale is alſo uſed for a ſeries of ſounds riſing or falling towards acuteneſs or gravity, from any given pitch of tune, to the greateſt diſtance that is fit or practicable, through

ſuch

ſuch intermediate degrees as make the ſucceſſion moſt agreeable and perfect, and in which we have all the harmonical intervals moſt commodiouſly divided.

The deſign of the ſcale of Muſic, is to ſhew how a voice may riſe or fall leſs than any harmonical interval, and thereby move from one extreme of any interval to the other, in the moſt agreeable ſucceſſion of ſounds. The Scale therefore, is a ſyſtem exhibiting the whole principles of Muſic; which are either harmonical Intervals, or concinnous Intervals. The firſt are the eſſential principles, the other ſubſervient to them, to make a greater variety. Accordingly in the Scale, we have all the Concords, with their concinnous degrees ſo placed, as to make the moſt perfect ſucceſſion of ſounds from any given Fundamental or Key. It is not to be ſuppoſed that the voice is never to move up and down by any other more immediate diſtances than thoſe of the concinnous degrees; for, though that be the moſt uſual movement, yet to move by harmonical diſtances, as Concords, at once, is not excluded, but even abſolutely neceſſary. In effect, the Degrees were only invented for variety ſake, and that we might not always move up and down by harmonical Intervals, though thoſe are the moſt perfect, the other deriving all their agreeableneſs from their ſubſerviency to them. Add, that beſides the harmonical and concinnous Intervals, which are the immediate principles of Muſic, and are directly applied in practice; there are other diſcord relations which happen unavoidably in Muſic, in a kind of accidental and indirect manner; for in the ſucceſſion of the ſeveral notes of the Scale, there are to be conſidered, not only the relations of theſe that ſucceed others

immediately, but alſo of thoſe betwixt which other notes intervene. Now the immediate ſucceſſion may be conducted ſo as to produce good Melody, and yet among the diſtant notes there may be very groſs diſcords that would not be allowed in immediate ſucceſſion, much leſs in Conſonance. The Scale is called an univerſal Syſtem, as including all the particular Syſtems belonging to Muſic. Every Concord, or harmonical Interval, is reſolvable into a certain number of Degrees or Parts; the Octave, for inſtance, into three great Tones, two leſs Tones, and two Semitones; the greater Sixth, into two greater Tones, one leſs Tone, and two Semitones; the Fifth, into two greater Tones, one leſs Tone, and one Semitone; the Fourth, into one greater Tone, one leſs Tone, and one Semitone; the greater Third, into one greater Tone, and one leſs Tone; and the leſſer Third, into one greater Tone and one leſs Tone. It is true there are a variety of other Intervals or Degrees, beſides greater Tones, leſs Tones, and Semitones, into which the Concords may be divided; but theſe three are preferred to all the reſt, and theſe alone are now in uſe. It is not any order or progreſſion of theſe Degrees that will produce Melody; a number, for inſtance, of greater Tones, will make no Muſic, becauſe no number of them is equal to any Concord, and the ſame is true of the other Degrees; there is a neceſſity, therefore, of mixing the Degrees to make Muſic, and the mixture muſt be ſuch, as that no two of the ſame kind be ever next each other.

SECOND, or SECONDA, one of the muſical Intervals; being only the difference between any ſound, and the next neareſt ſound, whether above or below it. Or Second, ſignifies the

ſecond in number, as Violino ſecondo, the ſecond Violin; Opera ſeconda, the ſecond Opera; Libro ſecondo, the ſecond Book.

SEMI, Half; thus

SEMI-BREVE, half a Breve, a note or meaſure of time, comprehending the ſpace of two Minims, or four Crotchets.

SEMI-DIAPENTE, a falſe or defective Fifth, called by the Italians falſa Quinta.

SEMI-DIAPASON, a defective or falſe Octave, that is, the Octave leſſened by a Semitone.

SEMI-DIATESSARON, a defective or falſe Fourth.

SEMI-QUAVER, a note or half a Quaver, and is equal to two Demiſemiquavers. See NOTE.

SEMI DIATONIC SCALE, a ſcale or ſyſtem of Muſic, conſiſting of 12 degrees in the Octave, being an improvement of the Diatonick Scale, by inſerting between each two notes thereof, another note, which divides the Interval or tone into two unequal parts, called Semitones.

SEMITONE, is an half tone, or note, or the half of a whole note, being one of the degrees or concinnous Intervals of Concords. It is expreſſed upon fretted inſtruments by the ſpace or diſtance of one Fret, and upon keyed inſtruments by the white Keys, &c.

SENZA, without. This word is uſed in the follow-manner; Senza L'Aria, without the Air; Senza Violino, without the Violins; Senza Stromenti, without the Inſtruments.

SEPARATION, is a ſmall note not reckoned in the meaſure or time, put betwixt two real notes riſing a Third, and is only deſigned to give a variety to the Melody.

SEPTIMA, SEPTIEME, or SETTIMA, the ſeventh in number; thus Opera Settima, the ſeventh Opera.

SERENADE, or SERENATA, a vocal or inſtrumental Concert, given in the night, by a lover to his miſtreſs under her window; or when performed in the midſt of the night, in the open air or ſtreet, it is ſo called.

SESTA, or SEXTA, the ſixth in number, thus Opera Sexta, the ſixth Opera.

SESTUPTO, a mixed ſort of Triple Time always beat in double, which is marked thus, $\frac{6}{1}$ or $\frac{6}{1}$, or $\frac{6}{4}$, or $\frac{6}{8}$, or $\frac{6}{16}$.

SEVENTH, an Interval whereof there are four kinds. The firſt, the diminiſhed or defective Seventh, conſiſting of three Tones and three greater Semitones.

The ſecond is compoſed diatonically of ſeven Degrees and ſix Intervals, four whereof are Tones, and the reſt greater Semitones; and chromatically, of ten Semitones, ſix whereof are greater and four leſs.

The third is compoſed diatonically, like the former, of ſeven Degrees and ſix Intervals, ſix whereof are full Tones, and the other a greater Semitone; ſo that only one Semitone is wanting of the Octave; and chromatically, of ten Semitones, ſix whereof are greater and four leſs.

The fourth, called the redundant Seventh, is compoſed of five Tones, a greater Semitone, and a leſſer; ſo that it wants only the difference between a leſſer and greater Semitone of an Octave.

SHAKE, is uſually marked thus, *tr.* A Shake is the moſt principial grace in Muſick, and the moſt uſed. There are three different methods; Firſt, the plain Shake, which is proper for quick movements, and may be made on any note, obſerving to paſs immediately to the enſuing note.

Second, the turned Shake, which being made quick and long, is fit to expreſs gaiety; but if you make it ſhort, and continue the length of the

note

note plain and ſoft, it may then expreſs ſome of the more tender paſſions.

Third, is the cloſe Shake, and muſt be performed thus, preſs your finger ſtrongly on the ſtring, and move the wriſt in and out ſlowly and equally; when it is long, ſwell the ſound by Degrees, drawing the bow near to the bridge, and end it very ſtrong, then it expreſſes majeſty, dignity, &c. By making it ſhorter, lower and ſofter, it denotes affliction, fear, &c.

SHARP, an additional or half note, which ſignifies, that the note it ſtands againſt muſt be played or ſung half a note higher than it would be without ſuch Sharp added thereto. When one or more Sharps are put at the beginning of any tune, it denotes that all the notes on that line or ſpace where they are put, muſt be played half a note higher throughout the whole tune. It is always marked thus (♯).

SHIFTS, it is ſo called when you have any high notes (on any inſtrument that is played with a bow) which you cannot reach without moving your hand one note higher, or two notes higher, as occaſion requires.

SI, a ſeventh note, lately added by Le Maire, to the ſix ancient notes invented by Guido Aretine, by means whereof the difficulty of the antient ſcale is avoided.

SICILIANE, a kind of air or dance in Triple Time, and is played ſlow, notwithſtanding it is marked the ſame as a Jigg.

SIMPLE, is chiefly uſed in oppoſition to double. Simple Cadence, is that where the notes are equal in every part. Simple Concords, are thoſe wherein we hear at leaſt two notes in conſonance, as a 3d and 5th; and of conſequence, at leaſt three parts, which is either done immediately, and called the harmonical

harmonical Triad, or in a more remote manner. Simple Counter-point, is an harmonical compoſition, wherein note is ſet againſt note, in oppoſition to figurative Counter-point Simple Fuge or Imitation, is where one part imitates the ſinging of another for ſome meaſures.

SINGING, is the action of making divers inflexions of the voice, agreeable to the ear, and correſpondent to the notes of a ſong or piece of Melody.

The firſt thing done in learning to ſing, is to raiſe a ſcale of notes by Tones and Semitones to an Octave, and deſcend by the ſame notes; and then to riſe and fall by greater Intervals, as a 3d, 4th, 5th, &c. and to do all this by notes of different pitch. Then the notes are repreſented by lines and ſpaces, to which the ſyllables Fa, Sol, La, Mi, are applied, and the pupil taught to name each line and ſpace thereby. See Sol Faing.

SIXTH, one of the ſimple original Concords, or harmonious Intervals. The Sixth is of two kinds, greater and leſſer; and hence is eſteemed one of imperfect Concords, though each of the two ſpecies ariſe from a diviſion of the Octave.

The greater Sixth, is the Concord reſulting from the mixture of the ſounds of two ſtrings that are to each other as five to three.

The leſſer Sixth reſults from two ſtrings, which are to each other as eight to five.

The greater Sixth, is compoſed diatonically of ſix Degrees and five Intervals, among which are four Tones and two Semitones; and chromatically, of nine Semitones; five whereof are greater, and four leſs.

The leſſer Sixth, is compoſed diatonically of ſix Degrees, whence its name; and of five Intervals,

three

three whereof are Tones and two Semitones; chromatically of eight Semitones, five whereof are greater, and three leſs.

Beſides theſe two kinds of Sixths deſcribed, which are both good Concords, there are two others which are vicious and diſſonant. The firſt is the defective Sixth, compoſed of two Tones and three Semitones, or ſeven Semitones; five whereof are greater, and two leſs. The Second is the redundant Sixth, compoſed of four Tones, a greater Semitone and a leſs: whence ſome call it Pentatonon, as comprehending five Tones. Theſe two, being both Diſcords, are never to be uſed in Melody, and very rarely in Harmony.

SLUR, is two, three, or more notes joined together by its being put over them in this manner ⁀, and ſhews that all the notes comprehended within it muſt be drawn with one bow, or pronounced in ſinging by one ſyllable. Sometimes you will find a figure of 3 placed on 3 ſuch notes; which ſignifies, that any three notes whereon it is placed, are to be played in the very ſame meaſure as if there were but two notes.

SOAVE, ſignifies ſweet, agreeable, or pleaſing.

SOFTENING, in oppoſition to ſwelling, when you have been ſwelling a note, and then towards the end begin to ſoften, it is made more agreeable than it would be if it was all the time ſwelled without ſoftening.

SOGETTO, ſubject; is uſed for a ſong or melody, above or below which ſome Counterpoint is to be made; a Counterpoint above the ſubject, is when the lower part is the ſubject; when the Counterpoint is below the ſubject, the upper part is the ſubject. If this ſubject does not change the figure, or ſituation of notes, be it above or below the Counterpoint, it is called the in-

variable

variable Subject, and if it changes the variable Subject. Sogetto is alſo uſed for a ſucceſſion of many notes of one, two, or more Meaſures diſpoſed in ſuch a manner as to form one, or more Fugues.

Sol, the fifth note of the Gamut, Ut, Re, Mi, Fa, Sol, La.

Sol Faing, the naming or pronouncing the ſeveral notes of a ſong by the ſyllables Ut, Re, Mi, Fa, Sol, La, and in learning to ſing it. To conceive the uſe of it, it is to be remembered, that the firſt thing in learning to ſing is to make one raiſe a ſcale of notes by Tones and Semitones to an Octave, and deſcend again by the ſame; and then to raiſe and fall by greater Intervals at a leap, as 3ds and 4ths, &c. and to do all this by beginning at notes of a different pitch. Then thoſe notes are repreſented by lines and ſpaces, to which theſe ſyllables are applied, and the learner taught to name each line and ſpace thereby; which makes what we call Sol Faing, the uſe whereof is, that while they are learning to tune the Degrees of ſound, expreſſed by notes on a line or ſpace, or learning a ſong to which no words are applied, they may not only do it the better by means of articulate ſounds; but chiefly, that by knowing the Degrees and Intervals expreſſed by thoſe ſyllables, they may more readily know the places of the Semitones, and the true diſtance of the notes.

Of the ſeven notes in the French ſcale, Ut, Re, Mi, Fa, Sol, La, Si, only four are uſed among us in ſinging, as Mi, Fa, Sol, La; their office is principally in ſinging, that by applying them to every note in the ſcale, it may not only be pronounced with more eaſe, but chiefly that by them the Tones and Semitones of the natural

ſcale

ſcale may be better marked out and diſtinguiſhed: This deſign is obtained by the four ſyllables Mi, Fa, Sol, La. Thus from Fa to Sol is a Tone, alſo from Sol to La, and from La to Mi, without diſtinguiſhing the greater or leſs Tone; but from La to Fa, alſo from Mi to Fa, is only a Semitone. If then theſe be applied in this order, Fa, Sol, La, Fa, Sol, La, Mi, Fa, &c. they expreſs the natural ſeries from C; and if that be repeated to a ſecond or third Octave, we ſee by them how to expreſs all the different orders of Tones and Semitones in the Diatonick ſcale; and ſtill above Mi, will ſtand Fa, Sol, La; and below it, the ſame inverted La, Sol, Fa, and one Mi is always diſtant from another an Octave, which cannot be ſaid of any other of them, becauſe after Mi aſcending, come always Fa, Sol, La, Fa, which are repeated invertedly deſcending.

Solo, Singly or alone, or by way of abbreviation, the letter *S*. This word is often met with in pieces of Muſick of ſeveral parts, when one part is to perform alone.

This word is alſo uſed to to diſtinguiſh thoſe Sonatas for one Violin and a Baſs, or a Flute and a Baſs, from thoſe with two Violins and a Baſs. Thus the fifth Opera of Corelli's Sonatas, which are compoſed for one Violin and a Baſs, are commonly called Solos to diſtinguiſh them from the firſt, ſecond, third, and fourth Operas, which are compoſed for two Violins and a Baſs.

Sona, Sound, for which ſee Sound.

Sonata, or Suonata, is the name of certain pieces of inſtrumental Muſick, which being very common, and well known, needs no particular deſcription. However, of theſe there are two kinds, one intended for churches and chapels, and therefore called Sonata di Chieſa, or church

church Sonatas; the others intended for chambers or private Concerts, and therefore called Sonata da Camera, or chamber Sonatas. Of Corelli's Muſick, the firſt and third Operas are church Sonatas, and the ſecond and fourth are chamber Sonatas; though the common diſtinction among us is made by calling his firſt and third Operas by the name of Sonatas, and the other by the name of Airs.

SONG, a particular ſet of words either in proſe or verſe, ſet to Muſick in order to be ſung or ſounded with or by the voice. A ſong may be compared to an oration; for as in this there is a ſubject, i. e. ſome perſon or thing the diſcourſe is referred to, and which is always to be kept in view through the whole; ſo in every regular and melodious ſong, there is one that regulates the reſt, wherein the ſong begins, and at laſt ends: and is, as it were, the principal matter, or muſical ſubject, to be regarded in the whole courſe of the ſong, and this principal or fundamental note, is called the Key of the ſong.

SONGSTER, one that performs muſical compoſitions with the voice, or ſings ſongs, to which particular notes are adapted.

SOSPIRO, is uſed by the Italians to denote a Pauſe equal to a Crotchet.

SOSTENUTO, is to hold out the ſound of a note firmly, in an equal and ſteady manner.

SOUND, the principal affection of ſound, whereby it becomes fitted to produce Harmony, and raiſe agreeable ſenſations, is that whereby it is diſtinguiſhed into Acute and Grave; the cauſe of which appears to be no other than the different velocity of the vibrations of the ſounding body.

SPACE, is the ſpace left betwixt the five lines, thus we ſay, ſuch a note is in the line, or ſuch a note is in the ſpace.

SPIN-

SPINET, an inſtrument ranked in the ſecond or third place among harmonious inſtruments. It is played on by two ranges of continued Keys; the former range being the order of the Diatonick ſcale, and that behind the order of the artificial Notes or Semitones. The Keys are ſo many flat pieces of wood, which touched and preſſed down at the end, make the other raiſe a jack, which ſtrike and ſound the ſtrings by means of a crow's quill wherewith it is armed. This inſtrument is generally tuned by the ear, which method of the practical Muſicians is founded on a ſuppoſition, that the ear is a perfect judge of the Octave and Fifth. Sometimes to the common or fundamental play of the Spinet, are added another ſimilar one in uniſon, and a Third in Octave to the Firſt, to make the Harmony the fuller; they are either played ſeparately or together by means of a ſtop; theſe are called double, or triple Spinets. The Harpſicord is a kind of a Spinet, only with another diſpoſition of the Keys.

SPIRITO, or SPIRITOSO, ſignifies to play or ſing with ſpirit, life and activity.

STACCATO, ſignifies that you muſt divide each note one from another, in a plain diſtinct manner; that is, every note muſt be heard plain, the bow muſt be lifted up every note you make; and in ſinging the voice muſt ſpeak them diſtinctly and ſtrong. The Staccato notes are marked over them thus .

STAFF, five lines on which with the intermediate ſpaces, the notes of any piece of Muſick are marked. 'Tis generally ſaid that Guido Aretine was the firſt inventor of this Staff.

STRAIN,

STRAIN, a piece of Muſick of ſeveral ſtrains or parts, viz. the firſt ſtrain or part, the ſecond ſtrain or part, and ſo on.

STRING, the ſtrings of inſtruments, as ſteel, braſs, for the Harpſicord, &c. and ſtrings of a Violin, &c. The times of the vibrations of muſical ſtrings, and conſequently the tones, vary in reſpect to the length and magnitude, and the tenſion of thoſe ſtrings.

The tone of a ſound depends on the time or duration of the ſtroke made on the drum of the ear, by a wave or pulſe of Air; for as that is longer or ſhorter, the tone will be more grave or acute. It follows, that all the ſounds from the loudeſt to the loweſt, which are excited by the vibrations of the ſame body are of one tone. Alſo thoſe bodies which vibrate ſloweſt have the graveſt and deepeſt note; as thoſe which vibrate quickeſt have the ſharpeſt and ſhrilleſt tone.

STYLE, denotes a peculiar manner of ſinging or playing, or compoſing; being properly the manner that each perſon has of playing, ſinging, or teaching, which is very different, both in reſpect of different geniuſes, of countries, nations, and of the different matters, places, times, ſubjects, paſſions, expreſſions, &c. Thus we ſay the ſtyle of Corelli, Handel, Lully, &c. The ſtyle of the Italians, French, Spaniards, &c. The ſtyle of gay pieces of Muſick is very different from that of ſerious ones; and the ſtyle of church Muſick is different from that of the theatres, chamber, &c. The ſtyle of the Italian compoſition is poignant, florid, and expreſſive. That of the French is natural, flowing, tender &c. Hence the various epithets given to diſtinguiſh the various characters; as the antient and modern ſtyles; the Italian and German ſtyles; the eccleſiaſtical

ſiaſtical and dramatic ſtyles; the gay, the grave, the majeſtick, natural, ſoft, familiar, gallant, low, ſublime ſtyles, &c.

SUBITO, quick or nimbly. Thus Volti Subito is ſet at the bottom of a leaf to ſhew that the piece is not done, and therefore turn over quickly, and without loſs of time.

SUONATINA, a little, ſhort, plain, and eaſy Sonata.

SUPPOSITION, the uſing two ſucceſſive notes of equal value as to time, one of which being a Diſcord, ſuppoſes the other a Concord. There are ſeveral kinds of ſuppoſition. The firſt is when the principal parts proceed gradually from Concord to Diſcord, and from Diſcord to Concord; the intervening Diſcord ſerving only as a tranſition to the following Concord. Another kind is when the parts do not proceed gradually from the Diſcord to the Concord, but deſcend to it by the interval of a Third. A Third kind, like the Second, is when the riſing to the Diſcord is gradual; but the deſcending from it to the following Concord is by the diſtance of a Fourth. A Fourth kind very different from all the reſt, is when the Diſcords fall on the accented part of the meaſure, and the riſing to it is by the interval of a Fourth, in which it is neceſſary to follow it immediately by a gradual deſcent into a Concord, that has juſt been heard before the Harmony, to make the preceding Diſcord paſs without offence, and only ſeem a tranſition to the Concord.

SWELLING, of a note, is to ſwell out the note by degrees ſtronger and ſtronger, and produces great beauty and variety in the Melody: the notes that are to be ſwelled are ſometimes marked thus .

SYMPHONY, SYMPHONIA, properly denotes a Conſonance or Concert of ſeveral ſounds agreeable to the ear, whether vocal or inſtrumental, called

alſo Harmony; and the inſtrumental parts of ſongs, cantatas, and operas are called Symphony.

SYNCOPATION, denotes a ſtriking or beating of time, whereby the diſtinction of the ſeveral times or parts are interrupted. A Syncope is ſometimes alſo made in the middle of a meaſure. It is alſo uſed for the connecting the laſt note of any meaſure or bar, with the firſt of the following meaſure, ſo as only to make one note of both. It is likewiſe uſed for a driving note; that is, when ſome ſhorter note at the beginning of a meaſure, or half meaſure, is followed by two, three or more longer notes before another ſhort note occurs, equal to that which occaſioned the driving, to make the number even; for example, when an odd Crotchet comes before two or three Minims, or an odd Quaver before two, three or more Crotchets. Syncopation is alſo uſed when a note of one part ends or terminates on the middle of a note of the other part. In ſyncopated or driving notes, the hand or foot is taken up or put down, while the note is ſounding.

SYSTEM OF MUSICK, is a treatiſe of Muſick, or a book treating of both the mathematical and practical part of Muſick, in all its ſeveral parts; alſo it denotes a compound Interval, or an Interval compoſed, or conceived to be compoſed, of ſeveral leſs, ſuch as the Octave. There are ſeveral diſtinctions of ſyſtems, the moſt remarkable of which are concinnous or inconcinnous. Concinnous ſyſtems are thoſe which conſiſt of ſuch parts as are fit for Muſic, and thoſe parts placed in ſuch order between the extremes, as that the ſucceſſion of ſounds from one extreme to the other, may have a good effect. Such are Diateſſaron, Diapente, Diapaſon, &c. Inconcinnous ſyſtems, are thoſe wherein the ſimple Intervals

are

are inconcinnous, or badly diſpoſed between the two extremes. The inconcinnous, according to Euclid, are leſs than the Fourth, and all thoſe ſituated between the above-mentioned ones.

A ſyſtem is either particular or univerſal. An univerſal ſyſtem is that which contains all the particular ſyſtems belonging to Muſick, and makes what the ancients call Diagram, and we the Scale of Muſick. Syſtem is alſo diſtinguiſhed into perfect and imperfect. The Biſdiapaſon, or double Octave, was reckoned a perfect ſyſtem; becauſe within its extremes are contained examples of all the ſimple and original Concords, and all the variety of orders wherein their concinnous parts ought to be taken, which variety conſtitutes what is called ſpecies or figures of Conſonances. All the ſyſtems leſs than the Biſdiapaſon were reckoned imperfect.

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TABLATURA, is the old way of writing Muſick, with letters inſtead of notes.

TABOR, TABOURIN, a ſmall Drum which is uſually beat along with a Pipe; while the Pipe is playing, the holes of the Pipe are ſtopt with the left hand, and the right hand beats the Drum. It is uſually called the Tabor and Pipe.

TACET, to hold ſtill or keep ſilence; this word you will frequently meet with in Muſick of many parts, where one part reſts a particular piece, while the others are playing; as Largo Tacet, you muſt keep ſilence while the Largo is playing; or Allegro Tacet, the ſame.

TARDO, ſignifies ſlow; it is much the ſame as Largo.

TASTATURA, is the Keys of Organs, Harpſicords, &c.

TASTE, in Muſick, is one who we ſay has a fine Taſte, that is, ſings or plays with judgment, force, eloquence, and in ſhort one who does juſtice to the compoſer, and fulfils his intentions: but what is commonly called good Taſte in ſinging and playing, has been indeed thought for ſome years paſt to deſtroy the true Melody, and the intention of the compoſer. It is ſuppoſed by many, that a real good taſte cannot poſſibly be acquired by any rules of art; it being a peculiar gift of nature, indulged only to thoſe who have naturally a good ear; and as moſt flatter themſelves to have this perfection, hence it happens that he who ſings or plays, thinks of nothing ſo much as to make continually ſome favorite paſſages, but in expreſſing with ſtrength and delicacy the intention of the compoſer he thinks not at all. This expreſſion is what every one ſhould endeavour to acquire, and it may be eaſily obtained by any perſon who is not too fond of his opinion, and doth not obſtinately reſiſt the force of true evidence.

TASTO, is to touch, which ſignifies that the notes muſt not be held their full length, but only juſt touched. This has reſpect chiefly to the Organ or Harpſicord in playing a thorough Baſs.

TEMPERAMENT, TEMPERAMENTO, denotes a rectifying or mending the falſe and imperfect Concords, by transferring to them part or the beauty of the perfect ones. In order to this, Muſicians take a medium between the two, which they call a Temperament.

TEMPO, Time; thus, Tempo di Gavotta, is Gavot Time, or the time and movement obſerved in playing

playing a Gavot: or Tempo di Minuetto, is Minuet Time.

TENDREMENT, is tenderly or gently, i. e. to play or ſing in a ſweet, gentle, tender, ſoft, and agreeable manner.

TENOR, or TENORE, the firſt mean or middle part, or that which is the ordinary pitch of the voice, when neither raiſed to the Treble, nor lowered to the Baſs. This is that part which almoſt all grown perſons can ſing; but as ſome have a greater compaſs of voice upwards, others downwards; others are confined to a kind of medium, and others can go equally high or low. Hence Muſicians make a variety of Tenors, as a low, high, mean, natural Tenor, to which may be added a Violin Tenor, &c. for inſtruments.

TENORISTA, ſignifies one who ſings the Tenor part in Concert, alſo any inſtrument proper to play it.

TENSION, that is the ſtretching out of a ſtring; when it is ſcrewed up to its proper Note or Tone, then we are at the proper Tenſion or Tone we deſign

TERZA, Third in number, thus, Opera Terza, the Third Opera; Violino Terza, the Third Violin.

TERZETTO, ſignifies little Airs in three parts.

TESTO, Text, that is, the text or words of a ſong.

TETRACHORD, TETRACHORDO, among the antients, a Concord conſiſting of four Degrees, Tones Intervals, and four Terms or Sounds; called by them Diateſſaron, and we call it a Fourth.

TETRA DIAPASON, Quadruple Diapaſon, a muſical Chord, otherwiſe called a Quadruple, eight, or a 29th.

TETRATONON, a name whereby the ſuperfluous Fifth is ſometimes called, as containing four Tones.

THEORBA, or THIORBA, a large Lute made uſe of by the Italians for playing a Thorough Baſs. It has two necks, the longer whereof ſuſtains the four laſt rows of Chords which are to give the deepeſt Sounds.

THIRD, a concord ariſing from a mixture of two ſounds, containing an Interval of two Degrees. The Third is the firſt of the imperfect Concords, i. e. of ſuch as admit of majority and minority, without ceaſing to be Concords. Hence it is diſtinguiſhed into greater Third, and leſſer Third. The greater is compoſed diatonically of three terms or ſounds, containing two Degrees or Intervals, one whereof in the antient ſyſtem, is a greater Tone, and the other a leſſer Tone; but in the modern ſyſtem they are both equal. Chromatically it is compoſed of four Semitones, two whereof are greater and the Third leſs.

The leſſer Third is compoſed like the former, of three ſounds or terms, and two Degrees or Intervals; but theſe degrees, diatonically, are only a greater Tone and Semitone. Chromatically, it is compoſed of three Tones, two greater and one leſs. Both theſe Thirds are of great uſe in Melody, and make as it were, the foundation and life of Harmony.

TIME, is an affection of ſound, whereby we denominate it long or ſhort, with regard to its continuance in the ſame degree of Time. Time is of two kinds, duple, or triple.

Common or duple Time is of two ſpecies. 1ſt, When every Bar or Meaſure is equal to a Semibreve, or its value in any combination of notes of a leſſer quantity. 2d, When every Bar is equal

equal to a Minim, or its value, in leſſer notes. The movements of this kind of meaſure are various, but there are three common diſtinctions; the firſt ſlow, ſignified by this mark C; the ſecond briſk, ſignified by ¢, the third very quick, ſignified by Ↄ. Common Time is alſo marked thus ſometimes $\frac{2}{4}$.

Triple Time conſiſts of many different ſpecies, whereof there are in general four, each of which has its varieties. The common name Triple is taken hence, that the whole half of the Bar is diviſible into three parts, and is beaten accordingly. The firſt ſpecies is called the ſimple Triple, wherein the meaſure is equal to three Semibreves, three Minims, three Crotchets, three Quavers, three Semiquavers, which are marked thus, $\frac{3}{1}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$, but the laſt is not much uſed, except in church Muſic. In all theſe the meaſure is divided into three equal Parts or Times, called thence Triple Time, or the meaſure of three Times, whereof two are beat down, and the third up. The ſecond ſpecies is the mixed Triple; its meaſure is equal to ſix Crotchets, or ſix Quavers, or ſix Semiquavers, and is marked $\frac{6}{4}$ $\frac{6}{8}$ $\frac{6}{16}$; but the laſt is ſeldom uſed. The third ſpecies is the Compound Triple, conſiſting of nine Crotchets, or Quavers, or Semiquavers, marked $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$, the firſt and laſt are little uſed. The fourth ſpecies is a compound meaſure of the ſecond ſpecies, containing twelve Crotchets, or Quavers, or Semiquavers, marked $\frac{12}{4}$ $\frac{12}{8}$ $\frac{12}{16}$. The meaſure here may be divided into two Times, and beat one down, and one up. The French and Italians make a great many more ſpecies and diviſions of Triple Time, unknown, or at leaſt unregarded by our Engliſh Muſicians, and therefore not needful to be explained.

TIMOROSO, is to play with fear, or great care and caution in your keeping Time.

TONE, or TUNE, a property of Sound, whereby it comes under the relation of grave and acute; or it is the degree of elevation any Sound has, from the degree of ſwiftneſs of the Vibrations of the parts of the ſonorious body. But it is more particularly uſed for a certain degree or interval of Tune, whereby a Sound may be either raiſed or lowered from one extreme of a Concord to the other, and ſtill to produce true Melody.

TRANSITION, is when a greater note is broken into a leſs, to ſoften the roughneſs of a leap by a gradual paſſage to the next note following; whence it is commonly called the breaking of a note.

TRANSPOSITION, is the changing of the notes of a piece of Muſick, or the ſhifting of a ſong from its former ſituation, to ſet it either higher or lower, or in another Octave. Of this there are two kinds, the firſt is with reſpect to the Clef, the ſecond with reſpect to the Key.

Tranſpoſition with reſpect to the Clef, conſiſts in the changing the places or ſeats of the notes or letters among the lines or ſpaces, but ſo as that every note is ſet at the ſame letter. This is done either by removing the ſame Clef to another line, or by uſing another Clef, but with the ſame ſignature, by reaſon the piece is in the ſame Key. The practice is eaſy in either caſe. In the firſt, you take the firſt note at the ſame diſtance, either above or below the Clef note, in its new poſition, as before, and all the reſt of the notes in the ſame relations, or diſtances one from another, ſo that the notes are all ſet on lines and ſpaces of the ſame name.

in

In the ſecond, or ſetting of the Muſic to a different Clef, it is to be obſerved the places of the three Clef notes are invariable in the Scale, and are to one another, in theſe relations, the Mean a fifth above the Baſs, and the Treble a fifth above the Mean. Now to tranſpoſe a new Clef, for example, from the Treble to the Mean, wherefore the new Clef is ſet, we ſuppoſe it the ſame individual note, in the ſame place of the Scale, as if the piece were that part in the Compoſition to which the new Clef is generally appropriated, ſo that it may direct to the ſame notes we had before tranſpoſition. Now from the fixed relation of the three Clefs in the Scale, it will be eaſy to find the ſeat of the firſt tranſpoſed note, and then all the reſt are to be ſet at the ſame mutual diſtances they were at before.

Tranſpoſition from one Key to another, is the changing of the Key, or a ſetting all the notes of a ſong at different letters, and performing it conſequently upon different places on the Inſtrument. The deſign hereof is, that a ſong being begun in one place is too high, or too low, may be begun in another place, and from that carried on through all its juſt degrees. The Clef and its poſitions here remain the ſame, and the change of the notes themſelves, from one letter, and its line or ſpace to another. The letters are unmoved, and the notes of the ſong transferred to, or expreſſed by other letters, and conſequently ſet upon different lines or ſpaces, which therefore requires a different ſignature of the Clef.

Treble, The upper, or higheſt part in a muſical Compoſition, where the notes are the ſhrilleſt and weakeſt toned, the acuteſt of four parts in Symphony.

TREMOLA, to Tremble, a particular grace in Muſick, though now ſeldom uſed.

TRIO, a Muſical compoſition in three parts, or a part of a Concert where three perſons ſing. Trios are an excellent kind of compoſition, and always pleaſe the beſt in Concerts.

TRIAS HARMONICA, a compound of three radical Sounds, heard all together, two whereof are a fifth and third above the other, which is a fundamental.

TRILL, or TRILLO, a Trill or Shake, the moſt principal grace in Muſick, and the moſt uſed. See SHAKE.

TRIPLE, Triple Time. See TIME.

TRITE, the third Muſical Chord in the ſyſtom of the antients.

TRITONE, a falſe Concord, conſiſting of three Tones, or a greater Third and a greater Tone. The Tritone is a kind of redundant Fourth, conſiſting of three Tones, whence its name; or more properly of two Tones, with a greater Semitone, and a leſſer. But it is not as many imagine, a greater Fourth, for the Fourth is a perfect Interval, which does not admit of any majority or minority.

TROMBONE, a very large or Baſs Trumpet, though it is poperly ſpeaking a Sackbut.

TRUMPET, or TROMBA, an inſtrument of the wind kind, and the moſt portable of any of them, uſed chiefly in war among the cavalry to direct them in their ſervice.

TUNE, or TONE, that property of ſounds whereby they come under the relation of acute and grave to one another. Though gravity and acuteneſs are mere terms of relation, the Tune of the Sound is ſomething abſolute, every Sound having its own proper tone, which muſt be under

under the ſame determinate meaſure in the nature of the thing. The only difference then, between one Tune and another is in the degrees. If two or more Sounds be compared together in this relation they are neither equal or unequal in the degree of Tune. Such as are equal are called Uniſons. Such as are unequal conſtitute what we call an Interval, which is the difference of Time between two Sounds.

Alſo Tune ſignifies an Air judiciouly compoſed, as we ſay ſuch an Air, ſuch a Tune, &c. Alſo to ſcrew up ſtrings, or regulate the pipes of inſtruments in ſuch a manner, that every Note ſhall have its true and exact harmonical proportion of Tone to one another.

TUTTI, or by way of abbereviation T only. This word or letter ſignifies all, or all together, and is often met with in Muſick of ſeveral parts, eſpecially after the word Solo, thereby ſignifying that in ſuch places all the ſeveral parts are to perform together.

TYE, is when two or more notes are joined together by a ligature thus ⁀, ſignifying that all thoſe notes muſt be played with one bow, or blown all in a breath, or ſung all to one ſyllable; and is ſaid to be tyed together.

TYMPANO, a Drum. See DRUM.

V

VARIATION, is any piece of Muſick, (but generally Minuets, or ſome ſingle pieces) that there are variations made to it; as in the firſt part or ſtrain you have the plain notes of the compoſition, and the next part is variated, that is, the notes here and there are altered, and more notes made than in the firſt part, but yet it is to the ſame ſignification; the ſecond part, or as many

many parts as ever is made, are all different, and variouſly put together.

VELOCE, or VELOCESSIMO, is a quick movement much the ſame as Preſto, and Veloceſſimo the ſame as Preſtiſſimo.

VERSO, VERSE, a term in poetry, though made uſe of in ſongs, to ſignify where the end of one verſe is.

UGUALE, or UGUALEMENT, equal or equally, that is, you muſt draw your Bow equal, and make all the notes as equal to the meaſure as poſſible.

VIBRATION, is the vibrating or motion of a ſtring, which being ſtruck immediately vibrates.

VIGESSIMO, is the number twenty, thus, Opera Vigeſimo, the twentieth Opera.

VIGOROSO, ſignifies that you muſt ſing or play with ſtrength, courage, and vigour.

VIOLA, VIAL, an inſtrument of the ſame form with the Violin, and ſtruck like that with a bow. There are many different ſorts of Viols. The Baſs Viol, called by the Italians Viola Digamba, or Leg Vial, becauſe held between the legs. It is the largeſt of all the Viols, and is mounted with ſix ſtrings, its ſound is very deep and agreeable; the Muſick for it is generally laid down on ſix lines. What is called Alto Viola is the counter tenor of this; and the Tenore Viola, the Tenor Viol: ſecond, the Love Viol, or Viola d'Amore, which is a kind of Triple Viol, having ſix braſs ſtrings, like thoſe of the Spinet, and played with a bow. Third, a large Viol, with forty-four ſtrings, called Viola di Bardone, but little known among us. Fourth, Viola Baſtardo, or Baſtard Viol, not uſed among us. Fifth, Viola di Braccio, or Arm Viol, is an inſtrument the ſame as our Counter Tenor, treble and fifth Violin. Sixth, the Viola Prima, is really our Counter Tenor

Violin

Violin. Seventh, Viola Secunda, is the ſame with our Tenor Violin. Eighth, Viola Terza, is nearly our Fifth Violin. Ninth, Viola Quarta is not known in England, nor in France. Laſtly, the Violetta, is in reality our Triple Viol. The Alto Viola is the only Viol in general uſe among us.

VIOLIN, an inſtrument with four ſtrings, and played with a Bow. It conſiſts of three parts, the neck, the table, and the ſound board. Its bridge, which is below the apertures, bears up the ſtrings, which are faſtened to the two extremes of the inſtrument, at one end of them by ſcrews, which lower or raiſe them at pleaſure. The firſt ſtring of the Violin is E, the ſecond is A, the third is D, and the fourth is G. Moſt nations uſe the Clef G on the ſecond line to denote the Muſick for the Violin. In compoſitions of Muſick, you will find the letter V, which ſignifies Violin; two V's denote two Violins. Violino Primo, the firſt Violin. Violino ſecondo, terzo, quarto, the ſecond, third and fourth Violins. Violino Concertante, are the Violins either firſt or ſecond, which play throughout to diſtinguiſh them from thoſe called Ripieno, which only play now and then, and in the full Parts and Chorus. The ſtyle and ſound of the Violin is the gayeſt, moſt lively, and ſprightly of all other inſtruments; hence it is of all others the fitteſt for dancing; yet it may be touched ſo as to be rendered grave, ſoft, and languiſhing, and made fit for church Muſick. It makes the treble, or higheſt part in Concerts. It is tuned by Fifths.

The Tone of the Violin principally depends on the right management of the Bow, which muſt be held free and eaſy, and not ſtiff, at a ſmall diſtance from the nut, between the thumb and fingers,

fingers, the hair being turned inward againſt the back or outſide of the thumb; the motion is to proceed form the joints of the wriſt and elbow in playing quick notes, and very little or not at all from the joint of the ſhoulder; but in playing long notes the ſhoulder is a little employed. The beſt performers are leaſt ſparing of their Bow; and make uſe of it from one end to the other. One of the greateſt beauties of the Violin is the ſwelling or encreaſing, and ſofetning the ſound; which is done by preſſing the bow upon the ſtrings with the foreſinger, more or leſs.

VIOLINISTA, a Violiniſt, one that plays on the Violin.

VIOLINCELLO, a ſmall Baſs Violin, juſt half as big as a common Baſs Violin, in length, breadth and thickneſs; the ſtrings of which being but half the length of the Baſs, makes them juſt an Octave higher than the Baſs. It is made uſe of to play a Baſs upon with a common Baſs Violin, and is very agreeable to the ear.

VIOLONE, a double Baſs, it being as large again every way as a common Baſs Violin, and the ſtrings twice as thick, and twice as long, renders the ſound juſt an Octave lower than the common Baſs Violin. It is uſed only in great Conſorts, Operas, and other publick Muſick, and has a grand and noble effect.

VIRGINALS, an inſtrument of the ſtring kind, with keys like a Harpſicord and Spinet, but is now quite out of uſe.

VITE, ſignifies quick or lively, much the ſame as Preſto.

VIVACE, or VIVACIMO, is as much as to ſay, with life and ſpirit. By this word is commonly underſtood, a degree of movement between

Largo

Largo and Allegro, but more inclined to the latter than the former.

UNDECIMA, is the number eleven; thus, Opera undecima, the eleventh Opera.

UNISON, UNISSONO, the effect of two ſounds which are equal in degree of Tune, or in point of gravity and acuteneſs. Uniſon is the firſt and greateſt of Concords, and the foundation of all the reſt: yet ſome deny it to be any Concord at all, maintaining it to be only that in Sounds which unity is in Numbers. Others reſtrain the word Concord to Intervals, and make it include a difference of Tune; but this is precarious: for as the word Concord ſignifies an agreement of Sounds, it is certainly applicable to uniſons of the firſt Degree. Uniſon may be defined a Conſonance of two ſounds produced by two ſtrings, or other bodies of the ſame length, matter, thickneſs, tenſion, &c. equally ſtruck, and at the ſame time; ſo that they yield the ſame Tone or Sound.

But though Uniſonance, or an equality of Tune, makes the moſt perfect agreement of Sound, it is not true, that the nearer any two ſounds come to an equality of Tune, they are the more agreeable. The mind is delighted with variety; and the reaſon of the agreeableneſs, or diſagreeableneſs of two ſounds, muſt be aſcribed to ſome other cauſe, than the quality or inequality of the number of their vibrations. It is a famed phenomenon in Muſick, that an intenſe ſound being raiſed, either with the voice or ſonorous body, another ſonorous body near it, whoſe Tune is either Uniſon or Octave to that Sound, will ſound its proper note, Uniſon or Octave, to the given note. The experiment is eaſily tried by the two ſtrings of two inſtruments,

ments, or by a Voice and Harpſicord; or a bell, or even a drinking glaſs.

VOCAL, ſomething belonging or appertaining to the voice; thus Vocal Muſick is that ſet to words or verſes, and to be performed by the voice, in oppoſition to Inſtrumental Muſick, compoſed only for inſtruments without ſinging.

VOCE, VOICE, ſignifies the human Voice; thus Voce ſolo is for a ſingle Voice.

VOLTI, or VOLTA, is to turn, or turn over. This word is often met with at the bottom of the leaf, on the right hand ſide in Muſick books, to ſignify that that piece of Muſick is not ended, but that there ſtill remains more on the other ſide the leaf, and therefore it muſt be turned over. When it happens that the leaf muſt turn over in the middle of a ſtrain, the word Subito, or letter S, is joined with it, to ſignify that you muſt turn over quickly, and without loſs of time.

VOLUNTARY, a piece of Muſick played at will, without any ſettled rule; it is often applied to the pieces played at church between the pſalms and firſt leſſon. Alſo it is uſed before he begins to play any particular Compoſition, to try the inſtrument, and to lead him into the Key of the piece he is going to perform. There are Compoſitions alſo that are called Voluntaries, and generally are for the Organ.

UT, the firſt of the Muſical notes. Ut, Re, Mi, Fa, Sol, La; though Ut and Re is now intirely left out, the other four anſwering the purpoſe of all the ſix.

Z

ZAMPOGNA, ſignifies a common Flute or Whiſtle.

ZUFOLO, denotes a Bird Pipe, or ſmall Flagolet.

FINIS.